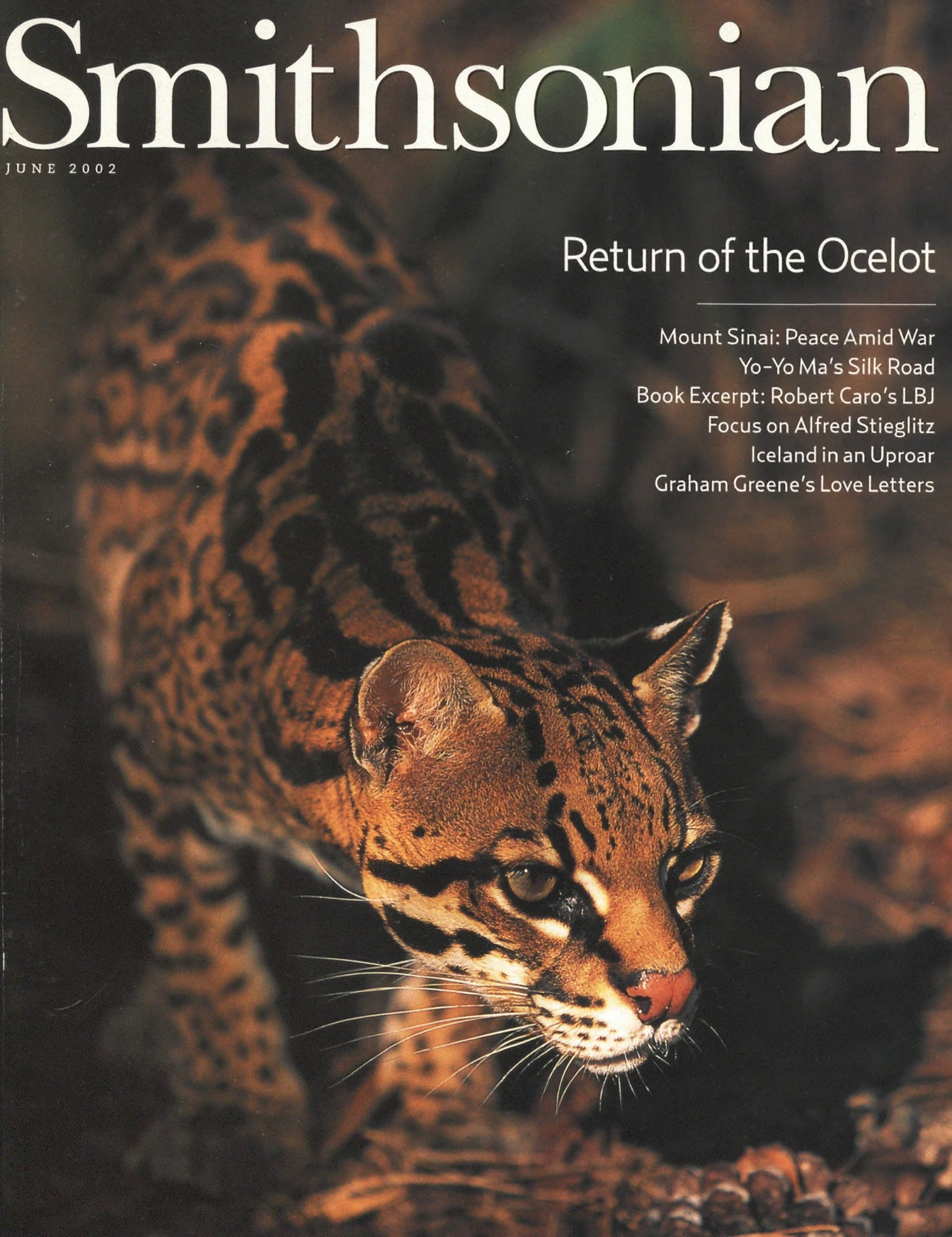
Smithsonian

JUNE 2002

Return of the Ocelot

Mount Sinai: Peace Amid War
Yo-Yo Ma's Silk Road
Book Excerpt: Robert Caro's LBJ
Focus on Alfred Stieglitz
Iceland in an Uproar
Graham Greene's Love Letters



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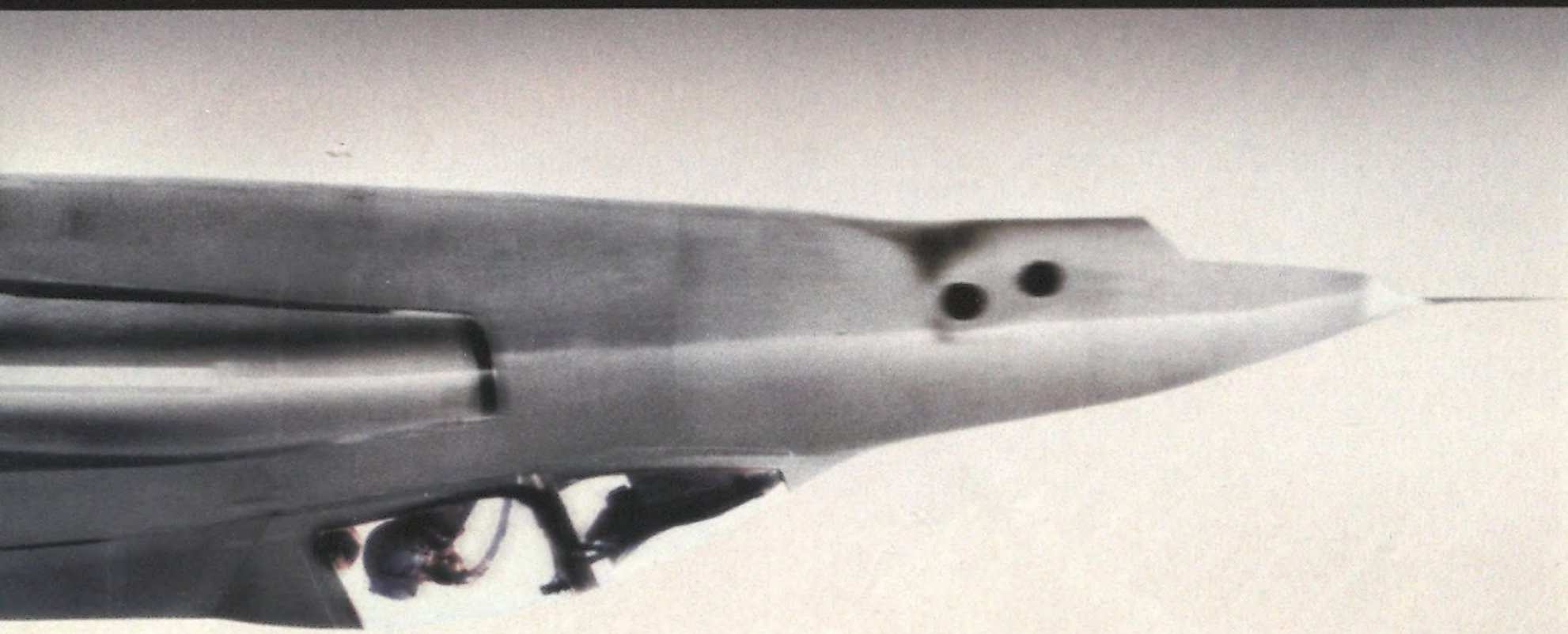

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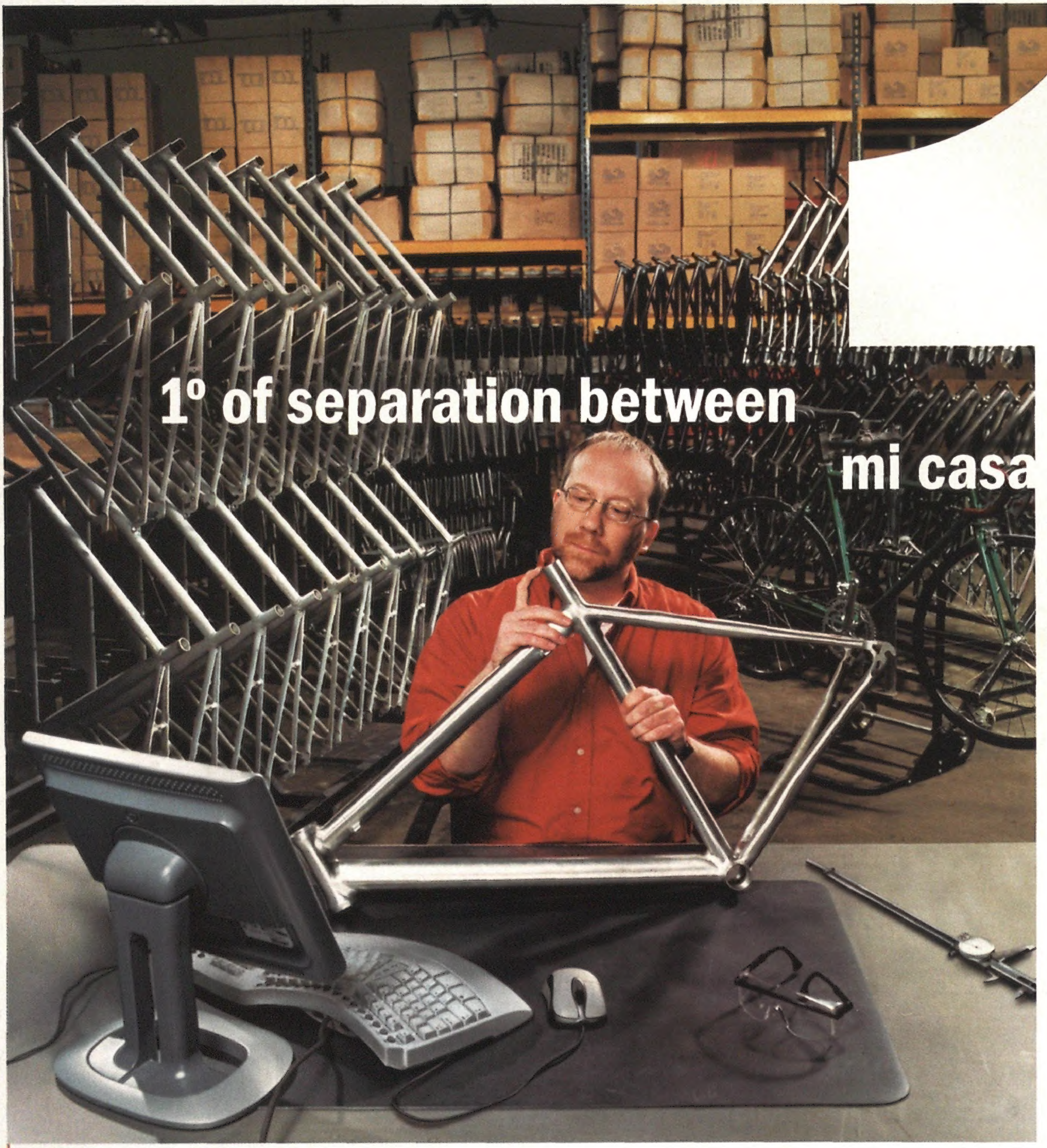

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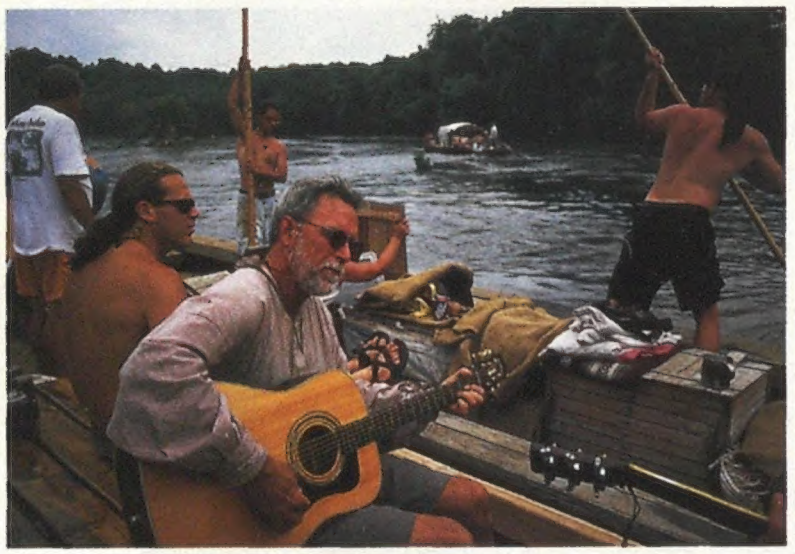

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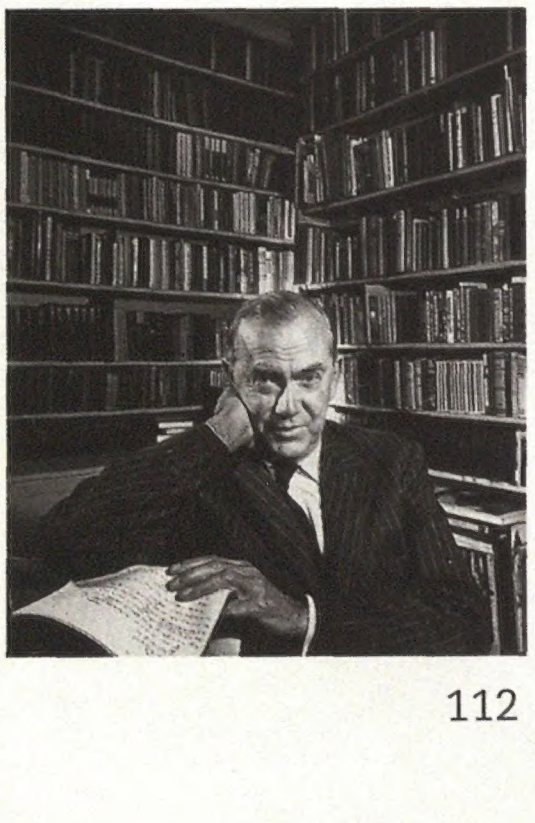

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COVER: A captive ocelot in Venezuela stalks its prey. Photograph by Erwin and Peggy Bauer.

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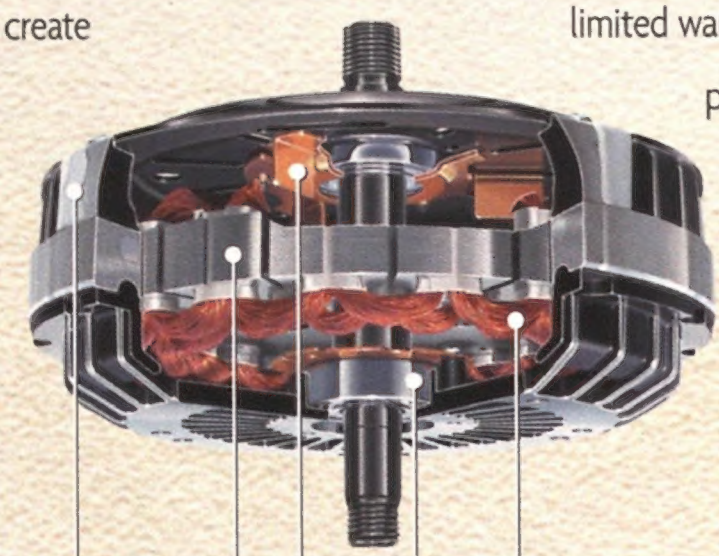
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From top: Poula Ros Mettelstein, 9, fertilizes a barren field near Egilsstadir, Iceland; Alfred Stieglitz's *Elizabeth and Donald Davidson*, circa 1921; the ocelot's spotted coat makes it practically invisible.

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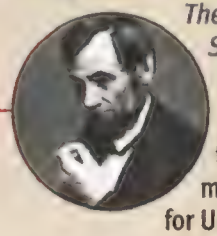

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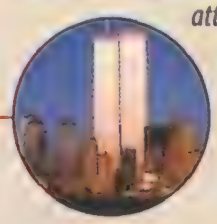

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EDITOR'S INKWELL

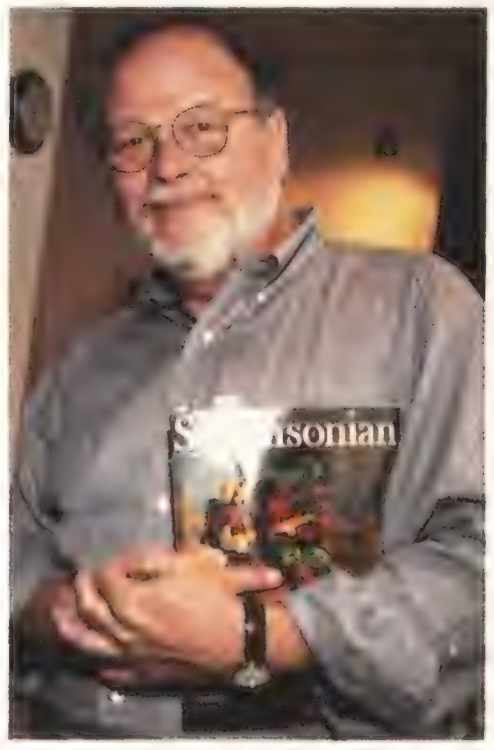
Rich in Talent

ED RICH GAVE MAGAZINES A WHIRL—AND THEN SOME

BY CAREY WINFREY, EDITOR

ON A SUMMER BREAK, A HIGH SCHOOL TEACHER AND DRAMA COACH FROM Georgia named Ed Rich signed up for a temporary job as a clerk typist at SMITHSONIAN. Temporary? Now, a quarter of a century later, Rich is retiring as the magazine's art director.

As it happened, that first summer Rich's desk was near the layout table, where founding editor Ed Thompson and picture editor Caroline Despard would hash out layouts, sessions inevitably accompanied by shouting matches, occasional tantrums and the editor's sotto voce mutterings. Rich was bemused by all the goings-on, and when a staff opening came up in the picture department, he jumped at it. Says Despard: "He was that miraculous combination: someone both reliable and amusing."


Rich: Bemused by all the goings-on.

Though he was paid to select photographs for the magazine, his real job was smoothing ruffled feathers, coaxing photographers to meet impossible deadlines—and keeping staffers laughing. He kept a supersize bottle of Rolaids in his metal desk, and whenever anyone came to him with a particularly vexing problem, he would clutch his stomach and moan, "You're killing me. You're *killing* me." Then he would bang around in his desk drawer for the Rolaids bottle and pop one in his mouth. "Now, what's the problem?" he'd ask.

Or, for no discernible reason, he might suddenly belt out, "I like to be in A-mer-i-ca! OK by me in A-mer-i-ca. . . " from *West Side Story* or, à la Barbra Streisand, "People, people who need people. . . "

Rich would sit for hours at his light table winnowing a take of 1,500 or so images to come up with the perfect 7 or 8 to illustrate a story. To Rich, pictures are musical notes. Choose the right ones and you create a symphony. The only thing he loves more than photographs are the talented people who make them. Recently he wrote a letter to the magazine's photographers, informing them of his decision to retire to his Virginia farm, which he has been fixing up for years. "Every day was a bit like Christmas, opening your FedEx packages and marveling at what you had created," he said in the letter. "I felt so privileged to know you and to get to use your beautiful images."

"His discerning eye, unfaltering judgment and taste have had an enormous impact on the magazine," says former editor Don Moser, who appointed Rich art director two years ago. "He brings in pictures that are not only visually strong but tell a story." Good luck, Ed, and thanks for the symphonies.

THIS IS BEN, THINKING ABOUT CHANGING CAREERS
TO SPEND MORE TIME WITH HIS FAMILY.

MERRILL LYNCH
WEALTH MANAGEMENT

Ben Cole has reached the point in his life where he wants to re-evaluate his priorities. With the help of Victor Walker, his Merrill Lynch Financial Advisor, Ben has developed a comprehensive financial plan that includes mortgages, insurance and liquidity strategies. It's a plan that provides the greatest advantage should he lessen his workload. With sophisticated solutions that go beyond stocks, Merrill Lynch is helping Ben change his life for the better.

Is your Financial Advisor doing the same?

CONTACT A MERRILL LYNCH FINANCIAL ADVISOR
1-800-MERRILL OR VISIT ASKMERRILL.ML.COM

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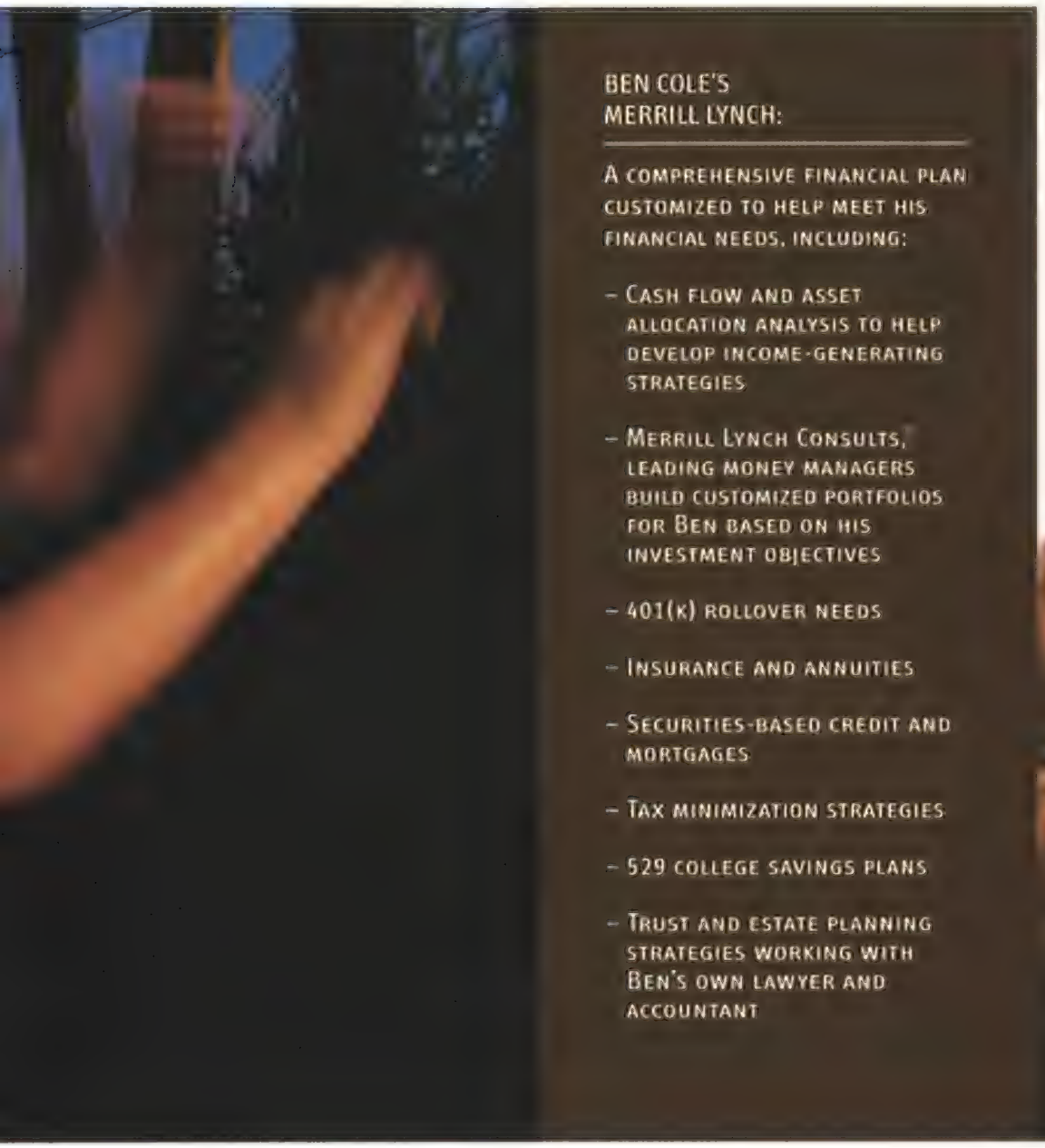
This is his money, supporting his decision financially.



Ben Cole's Merrill Lynch:

A comprehensive financial plan customized to help meet his financial needs, including:

- Cash flow and asset allocation analysis to help develop income-generating strategies
- Merrill Lynch Consults,® leading money managers build customized portfolios for Ben based on his investment objectives
- 401(k) rollover needs
- Insurance and annuities
- Securities-based credit and mortgages
- Tax minimization strategies
- 529 college savings plans
- Trust and estate planning strategies working with Ben's own lawyer and accountant

Merrill Lynch Financial Adviser
Victor Walker

BULLISH on AMERICA

On the Road

FROM THE SECRETARY

FOR TEN DAYS THIS SUMMER, THE GREAT GEOGRAPHICAL and cultural distance that lies between the heart of Europe and the far reaches of Asia will be reduced to the length of a leisurely afternoon stroll along the National Mall. For the first time in its 36-year history, the Smithsonian's annual outdoor Folklife Festival will have a single—and remarkably ambitious—theme: the Silk Road (see "Yo-Yo Ma's Other Passion," page 82). The name denotes the network of trade routes, over both land and sea, along which merchants and travelers began in the first millennium B.C. to move up, down and across Asia and Europe. The most famous east-west component of the Silk Road began in Xi'an, the ancient capital of China, forked north and south of the Taklamakan Desert, and traversed a vast stretch of central and western Asia on its way to the eastern end of the Mediterranean. Along those staggering distances lay a wealth of cultures and traditions. They exist there still; during the Folklife Festival, June 26-30 and July 3-7, they'll come to life in the heart of Washington as well.

The Mall turns into a Silk Road in June.

Merchants took to the Silk Road for commercial gain. But their movement also brought another, more serendipitous cargo: the ingenious, idiosyncratic emblems of peoples—their science, technology, religions, customs, crafts, music, food, architecture, fashions—made the journey, too, and the dazzling variety of the world that commerce opened was diffused, appropriated and adapted.

That's the tale to be told in this year's Folklife Festival, "The Silk Road: Connecting Cultures, Creating Trust." Produced in association with the Silk Road Project, an organization founded by cellist Yo-Yo Ma, and supported in large part by the Aga Khan Trust for Culture, the festival features exhibits designed by Rajeev Sethi. These will invoke the Silk Road's cultural breadth on the National Mall, with representations of the Great Gate in Nara, Japan, at the eastern end, toward the Capitol, and St. Mark's Plaza in Venice at the western end, in the shadow of the Washington Monument. Between the two—Italy and Japan, that is—in an epic-scale display down the broad central swath of the Mall, visitors will wander through Istanbul, Samarkand and Xi'an. On the way, they'll move among hundreds of musicians and artists from the nations of the Silk Road, working side by side with Americans who trace their origins to the region or have been influenced by its traditions.

The Smithsonian Institution has always been a monument to Americans' understanding of the world, the physical and the human both, and never is its mission better realized than when a display or program or publication prompts someone to say, "So that's why!" (Or "when," "where," "who" or "how.") Since 1967 the Folklife Festival has been an annual occasion for exclamations of that kind. It entertains by celebrating cultural traditions against a scrupulous investigation of their historical sources. It's a party that scholarship gives.

Visitors who journey across the festival's site will be able to measure the distance in city blocks, but by immersing themselves in its energy and larger purpose, they can traverse continents and centuries. An especially valuable aspect of the event will be its focus on central Asia, a region to which many Americans were all too indifferent before the events of the past year. We now know the names of the nations in that remote part of the world and recognize their borders and disposition on an atlas page. The festival will give the nations and their traditions a human face.

Travelers along Washington's Silk Road will meet with an array of individuals who, through their demonstrations of skill—in music, dance, papermaking, martial arts, storytelling, carpet weaving, cooking and more—do not merely affirm cultural traditions. They embody them. This Folklife Festival, like every other, celebrates humanity. On a great green stretch of this nation's capital, people from many different societies will be brought face-to-face. And those transient chance encounters may affect the way they think about the world.

LAWRENCE M. SMALL, SECRETARY

DAVID MCLAIN/AURORA

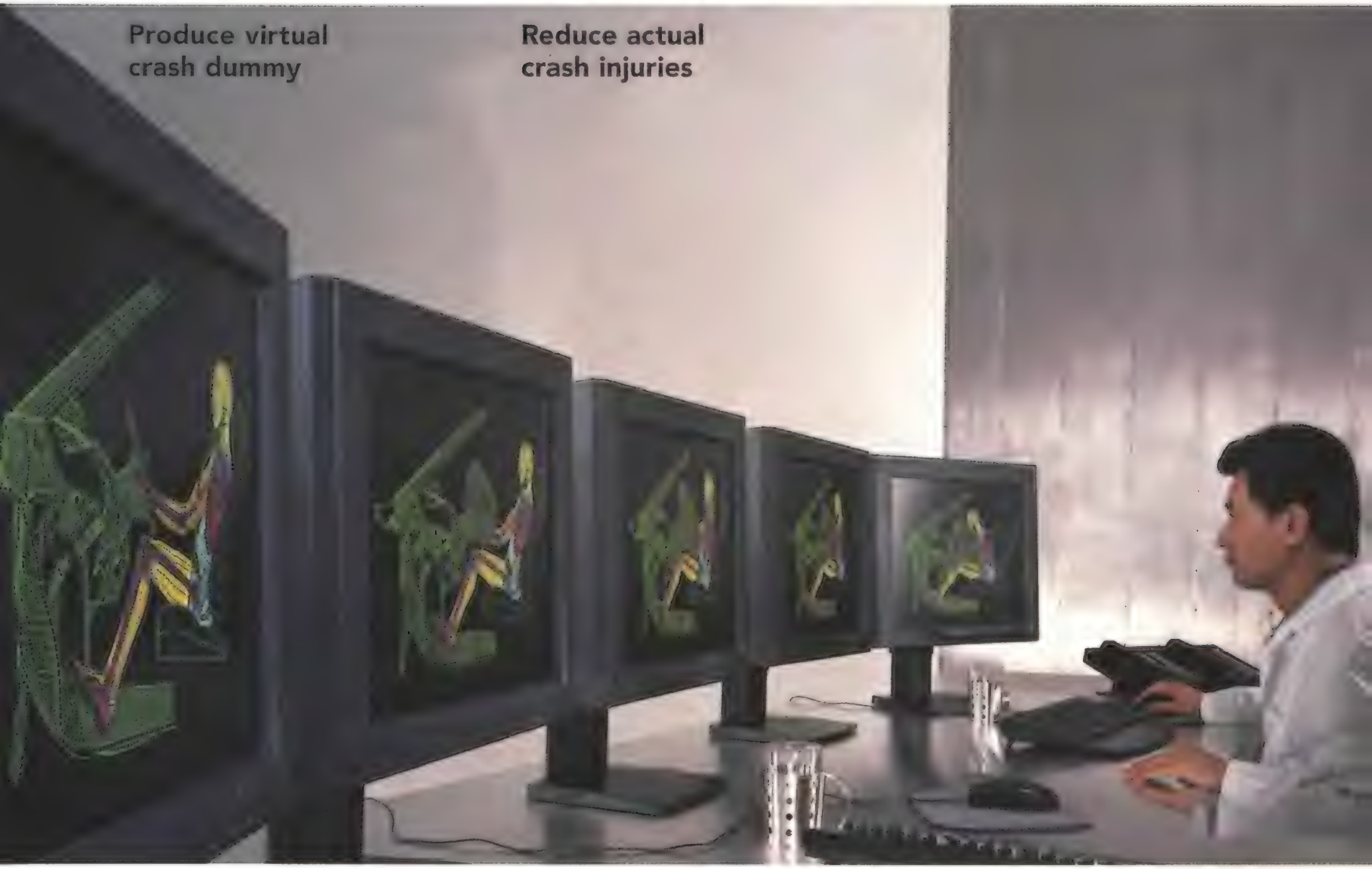
TODAY

Produce virtual crash dummy

TOMORROW

Reduce actual crash injuries

TOYOTA



He can't talk, he can't walk, he can't drive a car. Yet he could be the most important "person" in the world of automotive safety testing today. He's THUMS, the world's first virtual human for crash testing.

Developed by Toyota engineers, THUMS can provide a microscopic look at the injuries real people are likely to sustain in a car accident. By analyzing data from THUMS' 80,000 cyberparts, engineers can now zero in on skin, bones, ligaments and tendons — something they were never able to do before.

Although currently only an experiment, technologies like THUMS may one day be used to supplement Toyota's existing safety programs, to make our cars even safer for real human beings. Safer cars — thanks to one very smart dummy.

www.toyota.com/tomorrow

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Readers respond to the April issue.

SALMON SNOUTS

"LOST AT SEA," ABOUT THE DECLINING population of Atlantic salmon, states that the fish navigate toward their birth stream partly by using "olfactory sensors on the lateral line down their sides." In fact, the lateral line is a fluid-filled canal that functions as a second "inner ear," sensing low-frequency sound waves and vibrations. A salmon's olfactory organs are on the snout.

Jerry Roe
San Jose, California

CAVE CAVEATS

I WAS THRILLED TO SEE photos of the mind-boggling crystals in "Crystal Moonbeams." But the article raised some unsettling concerns. When the local water table was pumped down to facilitate exploration, the caves were left high and dry, and the crystals, formed in solution, have stopped growing. Opening the caves to the atmosphere could seriously damage them. Also, in the decades since the nearby Cave of Swords was discovered, people have removed large numbers of its gypsum crystals, doing tremendous damage to the cave.

Edwin L. Clopton
Iowa City, Iowa

LOST IN INDIA

ONE WONDERS WHETHER THE INDIANS pictured in the "Just Looking" feature are celebrating Holi or objecting to having their city, Jaipur, described as "in northeastern India." Jaipur is a city in Rajasthan, one of the principal states in northwestern India.

A. L. McLeod
Trenton, New Jersey

OLD YARN

"CHANGING SPOTS" RESEMBLES THE story about a tailor who makes himself a coat, which he wears until it is worn out. But there's enough left to make a jacket, which he wears until he makes a vest, a hat and finally a button cover, which he wears on his best shirt until it's worn out—except there is just enough left to make a story!

Guenveur Burnell
Kent, Ohio

ON THE BEAM

I HAVE THE GREATEST ADMIRATION for Mr. Benson and his beautiful timber frame construction. He is indeed a miracle worker if he can carve a 6" x 6" beam out of an 8" diameter log. The biggest square beam he could get is about 5.7" on a side.

Richard Benzinger
Saint Louis, Missouri

Picky, picky. In fact, Benson's beams were not fully squared. Many had rounded corners, which make the most of a log. Ed.

UNCOMMON SCIENCE

IN PAUL TRACHTMAN'S REVIEW OF *Wittgenstein's Poker*, I was astonished to read that scientists talk "nonsense" when they "claim to possess some truth that runs counter to common sense." If this were true, there would be no need for science. "Common sense" once told people that the stars and planets were gods, that diseases were caused by sorcerers and that matter was composed of fire, air, earth and water. It was Albert Einstein who said "Common sense is the collection of prejudices acquired by age eighteen."

Robert Davis
Dallas, Texas

ABE IN TUNE

"ABSENCE OF MALICE" SAYS BOYS WERE singing "The Battle Cry of Freedom" and "Rally Round the Flag" at Lincoln's second inauguration. Those are the same 1861 song, by George F. Root. Some campaign songs used the "Battle Cry" tune with different words, such as "Rally Round the Cause, Boys" or "Rally for Old Abe."

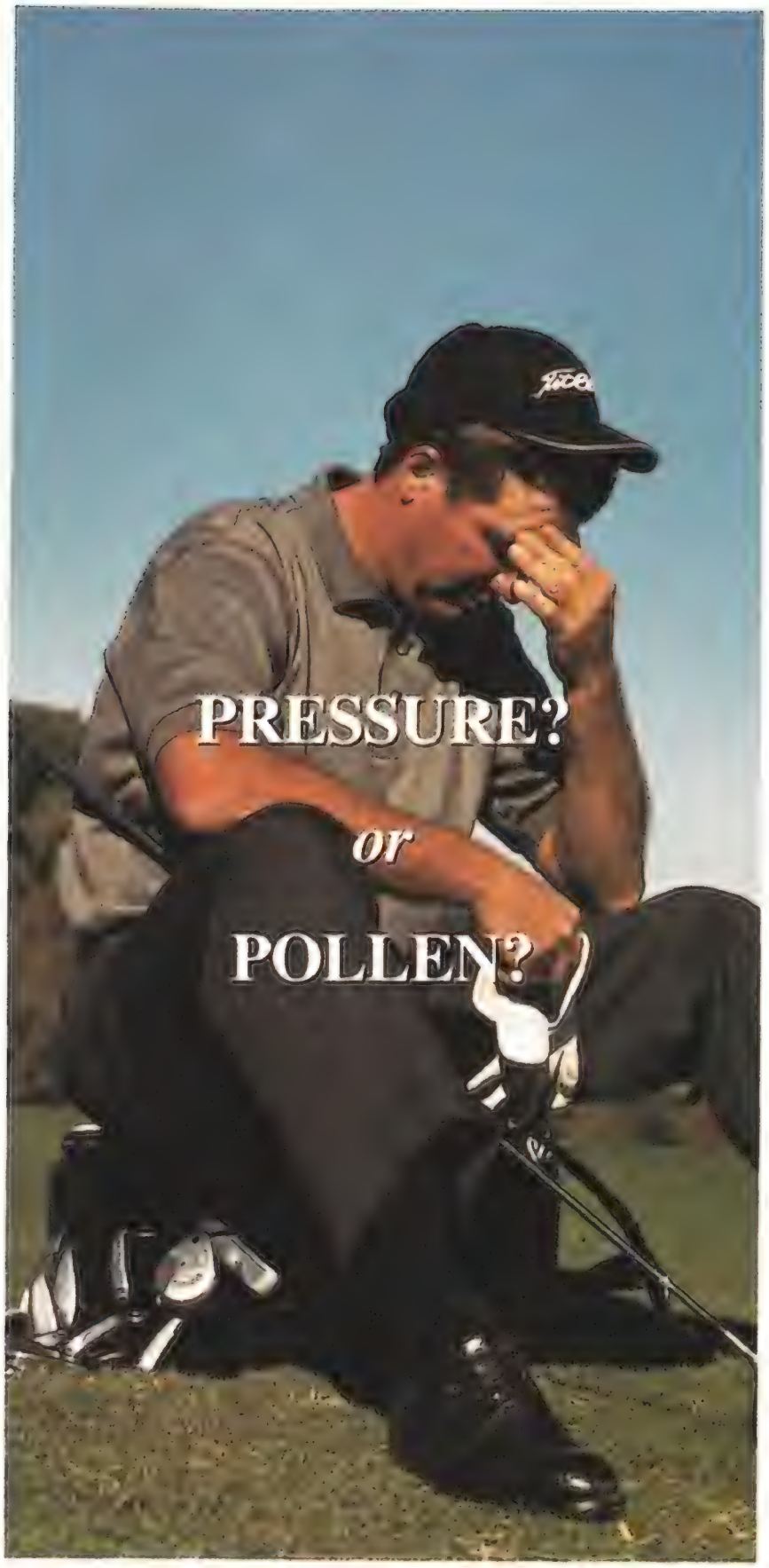
Vivian Greenawalt
Molly Gaydash
Strattanville, Pennsylvania

RISING NUMBERS

"RISING SUN," ABOUT THE new library in Alexandria, Egypt, misstated the holdings of the U.S. Library of Congress. It has 18 million books and 54 million manuscripts.

Craig Finlay
Bushnell, Illinois

Send letters for this column to LettersEd@simag.si.edu or to **Letters Editor, SMITHSONIAN, MRC 951, P.O. Box 37012, Washington, D.C. 20013-7012.** Please include your telephone number and address. Letters may be edited for clarity and length. Send queries and comments about the Smithsonian Institution to info@info.si.edu or to VIARC, Public Inquiry Mail Service, P.O. Box 37012, Washington, D.C. 20013-7012.



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If you're one of millions who suffer from seasonal allergies, even a day of golf can leave you sniffling and teary-eyed. That's why once-daily Allegra can play an important part in treating your allergies. Only Allegra contains fexofenadine, an exclusive ingredient that provides long-lasting seasonal allergy relief without the drowsiness which can be caused by many antihistamines. So get back to your game. For people twelve and older. Side effects are low and may include headache, cold or back pain.

Talk to your doctor today about your allergies and free Allegra samples.
For more information, call **1-800-allegra** or visit **allegra.com**.

Real relief. For real living.

Official Allergy Medication of the PGA TOUR

Please see additional important information on next page.

Brief Summary of Prescribing Information as of November 2000

ALLEGRA®

(fexofenadine hydrochloride)

Capsules and Tablets

INDICATIONS AND USAGE

Seasonal Allergic Rhinitis

ALLEGRA is indicated for the relief of symptoms associated with seasonal allergic rhinitis in adults and children 6 years of age and older. Symptoms treated effectively were sneezing, rhinorrhea, itchy nose/palate/throat, itchy/watery/red eyes

Chronic Idiopathic Urticaria

ALLEGRA is indicated for treatment of uncomplicated skin manifestations of chronic idiopathic urticaria in adults and children 6 years of age and older. It significantly reduces pruritus and the number of wheals.

CONTRAINDICATIONS

ALLEGRA is contraindicated in patients with known hypersensitivity to any of its ingredients

PRECAUTIONS

Drug Interaction with Erythromycin and Ketoconazole

Fexofenadine hydrochloride has been shown to exhibit minimal (ca 5%) metabolism. However, co-administration of fexofenadine hydrochloride with ketoconazole and erythromycin led to increased plasma levels of fexofenadine hydrochloride. Fexofenadine hydrochloride had no effect on the pharmacokinetics of erythromycin and ketoconazole. In two separate studies, fexofenadine hydrochloride 120 mg twice daily (two times the recommended twice daily dose) was co-administered with erythromycin 500 mg every 8 hours or ketoconazole 400 mg once daily under steady-state conditions to normal, healthy volunteers (n=24, each study). No differences in adverse events or QT_c interval were observed when patients were administered fexofenadine hydrochloride alone or in combination with erythromycin or ketoconazole. The findings of these studies are summarized in the following table

Effects on steady-state fexofenadine hydrochloride pharmacokinetics after 7 days of co-administration with fexofenadine hydrochloride 120 mg every 12 hours (two times the recommended twice daily dose) in normal volunteers (n=24)

Concomitant Drug	C_{maxSS} *(Peak plasma concentration)*	$AUC_{SS(0\text{-}12h)}$ *(Extent of systemic exposure)*
Erythromycin (500 mg every 8 hrs)	+82%	+109%
Ketoconazole (400 mg once daily)	+135%	+164%

The changes in plasma levels were within the range of plasma levels achieved in adequate and well-controlled clinical trials.

The mechanism of these interactions has been evaluated in *in vitro*, *in situ*, and *in vivo* animal models. These studies indicate that ketoconazole or erythromycin co-administration enhances fexofenadine gastrointestinal absorption. *In vivo* animal studies also suggest that in addition to increasing absorption, ketoconazole decreases fexofenadine hydrochloride gastrointestinal secretion, while erythromycin may also decrease biliary excretion.

Drug Interactions with Antacids

Administration of 120 mg of fexofenadine hydrochloride (2 x 60 mg capsule) within 15 minutes of an aluminum and magnesium containing antacid (Maalox®) decreased fexofenadine AUC by 41% and C_{max} by 43%. ALLEGRA should not be taken closely in time with aluminum and magnesium containing antacids.

Carcinogenesis, Mutagenesis, Impairment of Fertility

The carcinogenic potential and reproductive toxicity of fexofenadine hydrochloride were assessed using terfenadine studies with adequate fexofenadine hydrochloride exposure (based on plasma area-under-the-concentration vs. time [AUC] values). No evidence of carcinogenicity was observed in an 18-month study in mice and in a 24-month study in rats at oral doses up to 150 mg/kg of terfenadine (which led to fexofenadine exposures that were respectively approximately 3 and 5 times the exposure from the maximum recommended daily oral dose of fexofenadine hydrochloride in adults and children).

In *in vitro* (Bacterial Reverse Mutation, CHO/HGPRT Forward Mutation, and Rat Lymphocyte Chromosomal Aberration assays) and *in vivo* (Mouse Bone Marrow Micronucleus assay) tests, fexofenadine hydrochloride revealed no evidence of mutagenicity.

In rat fertility studies, dose-related reductions in implants and increases in postimplantation losses were observed at an oral dose of 150 mg/kg of terfenadine (which led to fexofenadine hydrochloride exposures that were approximately 3 times the exposure of the maximum recommended daily oral dose of fexofenadine hydrochloride in adults).

Pregnancy

Teratogenic Effects: Category C. There was no evidence of teratogenicity in rats or rabbits at oral doses of terfenadine up to 300 mg/kg (which led to fexofenadine exposures that were approximately 4 and 31 times, respectively, the exposure from the maximum recommended daily oral dose of fexofenadine in adults). There are no adequate and well controlled studies in pregnant women. Fexofenadine should be used during pregnancy only if the potential benefit justifies the potential risk to the fetus.

Nonteratogenic Effects. Dose-related decreases in pup weight gain and survival were observed in rats exposed to an oral dose of 150 mg/kg of terfenadine (approximately 3 times the maximum recommended daily oral dose of fexofenadine hydrochloride in adults based on comparison of fexofenadine hydrochloride AUCs)

Nursing Mothers

There are no adequate and well-controlled studies in women during lactation. Because many drugs are excreted in human milk, caution should be exercised when fexofenadine hydrochloride is administered to a nursing woman.

Pediatric Use

The recommended dose in patients 6 to 11 years of age is based on cross-study comparison of the pharmacokinetics of ALLEGRA in adults and pediatric patients and on the safety profile of fexofenadine hydrochloride in both adult and pediatric patients at doses equal to or higher than the recommended doses.

The safety of ALLEGRA tablets at a dose of 30 mg twice daily has been demonstrated in 438 pediatric patients 6 to 11 years of age in two placebo-controlled 2-week seasonal allergic rhinitis trials. The safety of ALLEGRA for the treatment of chronic idiopathic urticaria in patients 6 to 11 years of age is based on cross-study comparison of the pharmacokinetics of ALLEGRA in adult and pediatric patients and on the safety profile of fexofenadine in both adult and pediatric patients at doses equal to or higher than the recommended dose.

The effectiveness of ALLEGRA for the treatment of seasonal allergic rhinitis in patients 6 to 11 years of age was demonstrated in one trial (n=411) in which ALLEGRA tablets 30 mg twice daily significantly reduced total symptom scores compared to placebo, along with extrapolation of demonstrated efficacy in patients ages 12 years and above, and the pharmacokinetic comparisons in adults and children. The effectiveness of ALLEGRA for the treatment of chronic idiopathic urticaria in patients 6 to 11 years of age is based on an extrapolation of the demonstrated efficacy of ALLEGRA in adults with this condition and the likelihood that the disease course, pathophysiology and the drug's effect are substantially similar in children to that of adult patients.

The safety and effectiveness of ALLEGRA in pediatric patients under 6 years of age have not been established.

Geriatric Use

Clinical studies of ALLEGRA tablets and capsules did not include sufficient numbers of subjects aged 65 years and over to determine whether this population responds differently from younger patients. Other reported clinical experience has not identified differences in responses between the geriatric and younger patients. This drug is known to be substantially excreted by the kidney, and the risk of toxic reactions to this drug may be greater in patients with impaired renal function. Because elderly patients are more likely to have decreased renal function, care should be taken in dose selection, and may be useful to monitor renal function. (See CLINICAL PHARMACOLOGY)

ADVERSE REACTIONS

Seasonal Allergic Rhinitis

Adults. In placebo-controlled seasonal allergic rhinitis clinical trials in patients 12 years of age and older, which included 2461 patients receiving fexofenadine hydrochloride capsules at doses of 20 mg to 240 mg twice daily, adverse events were similar in fexofenadine hydrochloride and placebo-treated patients. All adverse events that were reported by greater than 1% of patients who received the recommended daily dose of fexofenadine hydrochloride (60 mg capsules twice daily), and that were more common with fexofenadine hydrochloride than placebo, are listed in Table 1.

In a placebo-controlled clinical study in the United States, which included 570 patients aged 12 years and older receiving fexofenadine hydrochloride tablets at doses of 120 or 180 mg once daily, adverse events were similar in fexofenadine hydrochloride and placebo-treated patients. Table 1 also lists adverse experiences that were reported by greater than 2% of patients treated with fexofenadine hydrochloride tablets at doses of 180 mg once daily and that were more common with fexofenadine hydrochloride than placebo. The incidence of adverse events, including drowsiness, was not dose-related and was similar across subgroups defined by age, gender, and race.

Table 1

Adverse experiences in patients ages 12 years and older reported in placebo-controlled seasonal allergic rhinitis clinical trials in the United States

Twice daily dosing with fexofenadine capsules at rates of greater than 1%

Adverse experience	*Fexofenadine 60 mg Twice Daily (n=679)*	*Placebo Twice Daily (n=671)*
Viral Infection (cold, flu)	2.5%	1.5%
Nausea	1.6%	1.5%
Dysmenorrhea	1.5%	0.3%
Drowsiness	1.3%	0.9%
Dyspepsia	1.3%	0.6%
Fatigue	1.3%	0.9%

Once daily dosing with fexofenadine hydrochloride tablets at rates of greater than 2%

Adverse experience	*Fexofenadine 180 mg once daily (n=283)*	*Placebo (n=293)*
Headache	10.6%	7.5%
Upper Respiratory Tract Infection	3.2%	3.1%
Back Pain	2.8%	1.4%

The frequency and magnitude of laboratory abnormalities were similar in fexofenadine hydrochloride and placebo-treated patients.

Pediatric. Table 2 lists adverse experiences in patients aged 6 to 11 years of age which were reported by greater than 2% of patients treated with fexofenadine hydrochloride tablets at a dose of 30 mg twice daily in placebo-controlled seasonal allergic rhinitis studies in the United States and Canada that were more common with fexofenadine hydrochloride than placebo.

Table 2

Adverse experiences reported in placebo-controlled seasonal allergic rhinitis studies in pediatric patients ages 6 to 11 in the United States and Canada at rates of greater than 2%

Adverse experience	*Fexofenadine 30 mg twice daily (n=209)*	*Placebo (n=229)*
Headache	7.2%	6.6%
Accidental Injury	2.9%	1.3%
Coughing	3.8%	1.3%
Fever	2.4%	0.9%
Pain	2.4%	0.4%
Otitis Media	2.4%	0.0%
Upper Respiratory Tract Infection	4.3%	1.7%

Chronic Idiopathic Urticaria

Adverse events reported by patients 12 years of age and older in placebo-controlled chronic idiopathic urticaria studies were similar to those reported in placebo-controlled seasonal allergic rhinitis studies. In placebo-controlled chronic idiopathic urticaria clinical trials, which included 726 patients 12 years of age and older receiving fexofenadine hydrochloride tablets at doses of 20 to 240 mg twice daily, adverse events were similar in fexofenadine hydrochloride and placebo-treated patients. Table 3 lists adverse experiences in patients aged 12 years and older which were reported by greater than 2% of patients treated with fexofenadine hydrochloride 60 mg tablets twice daily in controlled clinical studies in the United States and Canada and that were more common with fexofenadine hydrochloride than placebo. The safety of fexofenadine hydrochloride in the treatment of chronic idiopathic urticaria in pediatric patients 6 to 11 years of age is based on the safety profile of fexofenadine hydrochloride in adults and adolescent patients at doses equal to or higher than the recommended dose (see Pediatric Use).

Table 3

Adverse experiences reported in patients 12 years and older in placebo-controlled chronic idiopathic urticaria studies in the United States and Canada at rates of greater than 2%

Adverse experience	*Fexofenadine 60 mg twice daily (n=186)*	*Placebo (n=178)*
Back Pain	2.2%	1.1%
Sinusitis	2.2%	1.1%
Dizziness	2.2%	0.6%
Drowsiness	2.2%	0.0%

Events that have been reported during controlled clinical trials involving seasonal allergic rhinitis and chronic idiopathic urticaria patients with incidences less than 1% and similar to placebo and have been rarely reported during postmarketing surveillance include: insomnia, nervousness, and sleep disorders or paroniria. In rare cases, rash, urticaria, pruritus and hypersensitivity reactions with manifestations such as angioedema, chest tightness, dyspnea, flushing and systemic anaphylaxis have been reported.

OVERDOSAGE

Reports of fexofenadine hydrochloride overdose have been infrequent and contain limited information. However, dizziness, drowsiness, and dry mouth have been reported. Single doses of fexofenadine hydrochloride up to 800 mg (six normal volunteers at this dose level) and doses up to 690 mg twice daily for 1 month (three normal volunteers at this dose level) or 240 mg once daily for 1 year (234 normal volunteers at this dose level) were administered without the development of clinically significant adverse events as compared to placebo.

In the event of overdose, consider standard measures to remove any unabsorbed drug. Symptomatic and supportive treatment is recommended.

Hemodialysis did not effectively remove fexofenadine hydrochloride from blood (1.7% removed) following terfenadine administration.

No deaths occurred at oral doses of fexofenadine hydrochloride up to 5000 mg/kg in mice (110 times the maximum recommended daily oral dose in adults and 200 times the maximum recommended daily oral dose in children based on mg/m^2) and up to 5000 mg/kg in rats (230 times the maximum recommended daily oral dose in adults and 400 times the maximum recommended daily oral dose in children based on mg/m^2). Additionally, no clinical signs of toxicity or gross pathological findings were observed. In dogs, no evidence of toxicity was observed at oral doses up to 2000 mg/kg (300 times the maximum recommended daily oral dose in adults and 530 times the maximum recommended daily oral dose in children based on mg/m^2).

Prescribing Information as of November 2000

Aventis Pharmaceuticals Inc.
Kansas City, MO 64137 USA

US Patents 4,254,129; 5,375,693; 5,578,610

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ALG-JA-232-1

Luminous Joy in the City of Steel

W. EUGENE SMITH CAPTURED THE GRIT AND BEAUTY OF INDUSTRIAL PITTSBURGH

BY ADAM ROGERS

ED KOCISZEWSKI AND JEANNE SONTHEIMER GOT MARried on June 18, 1955, in Pittsburgh. Ed, a World War II veteran, was a meatcutter at an A&P. Jeanne was an executive secretary at Sears. Thanks to Ed's father, who fought in the Polish Army in World War I, the reception took place in the ballroom of a Polish veterans home.

During the celebration, Jeanne's father approached the happy couple and said, "There's someone outside who wants to take your picture, and he'd like you to look out the window and wave." The newlyweds grabbed the maid of honor—Jeanne's sister, Sue—and leaned out the window. "I vaguely remember seeing some nondescript person with a camera," Jeanne says today.

That was W. Eugene Smith, one of the nation's most acclaimed photographers. He covered the war in the Pacific for, among others, *Life* magazine (he was badly wounded on Okinawa) and later produced photographs for scores of the magazine's stories. Many of his images were unforgettable, such as his portraits of a black-bag-toting rural doctor on a house call and of a droopy-mustached Albert Schweitzer tending people with leprosy in Africa. But Smith, a troubled perfectionist increasingly at odds with the magazine's handling of his work, quit the staff in 1954.

Free to pursue his expansive vision, he turned a three-week freelance assignment to photograph Pittsburgh into a monumental project that spanned three years. He envisioned a "gigantic and complex" photo-essay exploring themes such as humanity's conflicted relationship with

Sue (waving) was a bridesmaid when Ed and Jeanne got married.

W. EUGENE SMITH/CARNEGIE MUSEUM OF ART

W. Eugene Smith (above) took 17,000 Pittsburgh photos. Sue Wilmot and Ed and Jeanne Kociszewski reconvened in April.

technology. Steel City in the postwar years, with its "vistas of melancholy," as he put it, thrilled his eye. Heavy industry abutted natural beauty; smokestacks vied with church spires. He took some 17,000 pictures, and spent many amphetamine- and jazz-stoked nights developing prints in a ratty New York City loft.

Smith's images are marked by tension and irony—a steelworker rendered anonymous by dark goggles, the sign for Love Street covered in grime—and would be considered masterful by most measures. But Smith was not satisfied. After publishing 88 of the pictures in *Popular Photography* in 1959, he wrote to Ansel Adams to "make a personal apology to you (and thus to photography) for the final failure, the debacle of Pittsburgh as printed." Smith went on to make important photographs, including his renowned 1972 portrait of a mother in Minamata, Japan, bathing a young daughter deformed by mercury poisoning. Smith died in 1978 at age 59.

Now his Pittsburgh photographs are part of an exhibition in New York City until June 16 and scheduled for Tucson in July and Durham, North Carolina, next year. The work exposed "the mores of America at mid-century and set new standards . . . of photographic journalism," writes Sam Stephenson, the show's curator and editor of *Dream Street*, a 2001 book of the Pittsburgh photographs.

His shot of the Kociszewski wedding party is cheerful, but it, too, has an undertone; the celebrants' glowing innocence contrasts with the building's dinge and the sign's reminder of war. Forty-seven years later, Sue Wilmot, née Sontheimer, works as an administrative assistant at a Pittsburgh hospital. Ed, retired from the butcher's trade, and Jeanne, retired from Sears, remain married; they have three children and five grandchildren and live outside Pittsburgh. Smith called it "the man-breaking city," but to the Kociszewskis, it was home. "It's a much nicer city than I grew up in," Jeanne says. "But I liked it then too."

Today, the ground floor of the onetime veterans facility where they wed is an upholstery shop. The room in which they posed for Smith is, fittingly, a photography studio.

Adam Rogers is a Newsweek reporter in Washington, D.C.

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POINTS OF INTEREST

Poling on the River

BATTEAUX WERE ONCE THE LIFEBLOOD OF VIRGINIA COMMERCE; NOW LOCALS CELEBRATE THOSE BYGONE DAYS

BY T. EDWARD NICKENS

Crews provision their batteau replicas for an eight-day journey on the James River, a superhighway of the 18th century.

PERCHED ATOP THE LEAFY BLUFFS BESIDE THE JAMES River, in Lynchburg, Virginia, a crier dressed in an 18th-century costume shouts out to several hundred spectators on the bank below: "From Amherst County, the *Anthony Rucker*!" It's the signal for me and my six crewmates to go to work. We shove our long poles into the sand and push off. Our vessel, a replica of the sturdy batteaux that once hauled goods on the James, is named after one of the two Virginia brothers who invented these craft around 1770. Oak-planked, flat-bottomed, 46 feet long and 7 1/2 feet wide, batteaux navigate, fully loaded, in a foot of water.

The *Rucker* is part of a colorful flotilla of 16 batteaux bound for Maidens Landing near Richmond, eight days and 120 miles away. Ours is the first. I look back as the crier calls out the others: "From Chesterfield County, the *Lord Chesterfield*! From Cartersville, the *Lady's Slipper*!" Then the cheers fade, the city skyline disappears and we're on our way.

This nostalgic scene plays out each June during the James River Batteau Festival, a funky celebration of the days when hundreds of the little barges connected upstream farms and plantations to Richmond's market center. Of course, the originals weren't manned by singing, bass-fishing reenactors, accompanied by their children and dogs, plus several dozen high-spirited canoeists and kayakers. Most batteaumen were slaves (although freedmen and white laborers worked on the boats too), and their cargo consisted of tobacco, iron and flour.

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During the festival, history reenactors, such as "company cook" Greg Tyree, re-create a day in the life of a Civil War soldier, from camp cuisine to cannon blasts.

Modern-day batteaux on the James are authentic reproductions built, in most cases, by their owners. A true batteau is about two feet high amidships, and its bow and stern are pointed. A 12- to 15-foot-long steering oar, called a sweep, is mounted fore and aft. Polemen stationed along the gunwales do most of the steering in quiet waters; the sweeps are used to help maneuver through rapids.

For the better part of a century the James teemed with batteaux, which were also used on many other rivers throughout the South. They were stable, cheap and hauled enormous loads. And unlike the ponderous flatboats favored by farmers and merchants along the Mississippi, batteaux could be poled upstream.

Even Thomas Jefferson was impressed by the "Battoe," as he misspelled it, employing the French word commonly used to describe boats with pointed ends. But like many of his fellow planters, the master of Monticello complained about pilfering, by batteaumen, of cargo that included molasses and wine. One 19th-century writer described fleets of batteaux tied together under sycamores while their crews stole geese, eggs and sweet potatoes from nearby farms.

By 1840, a canal constructed alongside the James allowed mule- and horse-drawn packets easy passage. After the Civil War, railroad tracks were laid on top of the towpath, and the old boats were forgotten. Then, in 1983, a developer started excavations for an office building in downtown Richmond on the very site where batteaux once unloaded their wares. It wasn't long before two local canal buffs, William E. Trout III, a retired geneticist, and Jimmy Moore III, a classical guitarist, were leading an effort to photograph and salvage the remains of five batteaux, the first of 48 discovered there. "Nobody had ever seen one before," Trout told me the night the festival began.

Inspired by the discovery, Joe Ayers, Fluvanna County's longtime recreation director, cajoled some friends into helping him build a batteau and, in 1984, pole it to Virginia's capital city. Two years later, Ayers organized the first batteau festival. Since then, more than 55 replicas have gone downriver. Along the way, at state parks and small towns, hundreds of local citizens turn out to welcome the crews with bonfires and bluegrass bands, delicious barbecues and heaping bowls of spaghetti.

This is the *Rucker*'s maiden voyage. Her owner, 48-year-old Ralph Smith, a strapping man in a battered felt hat, runs a business that prints logos on shirts and hats. His laid-back crew consists of friends and employees, augmented by several other acquaintances wearing Colonial-period muslin pants, and me.

Our first test occurs at Joshua Falls. The James boils over the remains of an old stone dam as we drift toward them a quarter-mile upstream. Clay Atkins, a tall, mustachioed man, is gripping the front sweep with both hands, and his knuckles are white. "We're running it on the right, see?" he shouts to the rest of us. "Then we're going into that vee, and hard left! Did you hear me? *Hard* left!"

Atkins' sweep groans as he bears down, prying the bow away from rocks. Finley Almond, Smith's burly production manager, is pulling on the rear sweep. The rapids churn alongside until suddenly we're in the clear. We all whoop and cheer.

I forsake the *Rucker* one morning to visit David Haney's batteau, the *Pride of Campbell County*. Haney's wife, Barbara, tells me the going is not easy in low-water years. "You're in and out of the boat all day, prying it off rocks," she says. Floods are worse. "When you see dead horses and boat docks floating past, it's time to call it quits," says David.

Back on the *Rucker*, I find Ralph Smith sitting in a wood-slatted chair rubbing his feet. The festival has reached a turning point, he says. Some boosters want to keep it local. Others want to make it a major tourist attraction to appeal to folks as far away as Washington, D.C. He shakes his head. "Ten thousand people would turn it into a carnival."

Next morning, we come to the ramp where my truck is parked, and I reluctantly jump ship. Not for me the swimming hole below Perkin's Falls or the meatloaf dinner at Cartersville. I hear the *Rucker* long after the river carries it away—the splash of water against hull, the thunk and clank of a sweep in its metal swivel, the echo of history.

Freelance writer T. Edward Nickens lives in Raleigh, North Carolina.

THE OBJECT AT HAND

Old House, New Home

FOR 200 YEARS IN IPSWICH, IT SHELTERED ALL MANNER OF AMERICANS; NOW IT INFORMS AND DELIGHTS THEM

BY COCO MCCABE

THE OLD HOUSE, ONCE NEGLECTED and sagging, has moved center stage. Saved from a bulldozer almost 40 years ago in Ipswich, Massachusetts, this 18th-century Georgian-style dwelling has itself found a home as a permanent exhibit at the National Museum of American History. The exhibit combines old-fashioned gumshoeing with high-tech probing to reveal the many secrets within the house's walls.

"In my opinion, it's the greatest artifact in the museum," says Lonn Taylor, museum historian and one of the curators of the show. The timber-framed house is also the museum's largest single item, standing two-and-a-half stories tall, with a massive brick chimney that climbs through its floors and towers above the roof. Inside, ordinary Americans lived nearly 200 years of history.

Its builders were wealthy colonists who wanted the house to reflect their status. A subsequent owner risked everything, including the house, by taking up arms against the British during the American Revolution. One of the residents was an African-American servant, likely a former slave, and later, a family of abolitionists lived there. In the 1870s and '80s, a mill worker and her Irish mother rented space within its walls. The last inhabitants were frugal Yankees, fighting World War II on the home front.

The five families whose stories are told here were not famous, but they remind us that history happens in parlors and kitchens as well as in the halls of Congress. "It should inspire people to realize the connections between themselves and their home lives and something greater," says Shelley Nickles. She and William Yeingst are the other curators of the exhibit. "It will surprise visitors how much history can be found by traveling through time and the lives of people in one house."

A renter for more than 30 years before the Ipswich House (above) was dismantled in 1963, Mary Scott (below) was one of its last residents. She raised three children there.

Located some 30 miles north of Boston, Ipswich flourished in the 1700s. Among its residents was Abraham Choate, a farmer, miller, merchant and, finally, a "gentleman." With a wife and growing brood, Choate built this ten-room house with its large windows of expensive, imported glass around 1768. He cut some costs by attaching part of an older dwelling, built about 1710, onto the back. But on the facade and in rooms visitors might see, Choate spent lavishly, ordering ornate woodwork for the front door and crown molding for the parlor, where guests could sip tea in warm, comfortable surroundings.

Residents made do with an outhouse until 1946, when Roy Scott, a returning war veteran, finally put in a toilet, though blocks of ice in an icebox continued to provide the only refrigeration. By 1962, the town govern-

OIPPS, SMITHSONIAN INSTITUTION; LYNCH ARCHIVES

ment wanted the ground under the run-down house for a parking lot.

At the last minute, as a bulldozer and a backhoe revved their engines, a local group's call to the Smithsonian saved it. Painstakingly dismantled and shipped to Washington in 1963, it became the centerpiece of an exhibition on colonial house-building technology. For most of the past 20 years, however, the skeleton of the house has been out of view behind a wall. A $2.44 million grant from the National Association of Realtors in 2000 gave it new life.

Although visitors can't wander into the house, they can peer through windows and cutaways at a series of vignettes to get a sense of what it must have been like for 18th-century resident Sarah Choate as she served tea in the dimly lit parlor. In a nearby display, a rare Revolutionary War coat hangs as a reminder of the sacrifices made by later owner Abraham Dodge, a veteran of Bunker Hill. His family had to sell this house after his death in 1786 to satisfy debts. Behind an attic door was the room where Chance, Dodge's African-American servant, probably lived. Well-to-do social reformers who bought the house in 1822, Josiah and Lucy Caldwell dared to host meetings of the Ipswich Female Anti-Slavery Society and the occasional itinerant lecturer. To raise money for the cause, members worked antislavery messages into items to be sold. The inked words on an Evening Star cradle quilt pricked the maternal conscience:

> *Mother! when around your child*
> *You clasp your arms in love,*
> *And when with grateful joy you raise*
> *Your eyes to God above—*
> *Think of the negro mother, when*
> *Her child is torn away,*
> *Sold for a little slave—oh then*
> *For that poor mother pray!*

Even children got the message. A handkerchief, typical of items sold at antislavery fairs, bears a legend of "The Thankful Girl" who pledges to eat no more sugar from cane grown by slaves.

As industrialization brought waves of immigrants to Ipswich in the late 1800s, the house's new owners, the Heard family, divided it into rental apartments. Two renters were Mary Lynch and her widowed mother, Catherine. Mary labored in the nearby hosiery mill, while Catherine washed clothes for wealthy neighbors.

To Richard Lynch, the last living link to a house that sheltered more than a dozen families during two centuries, 16 Elm Street will always be his World War II boyhood home. His mother worked in a nearby bomb-fuse factory, and his grandmother, Mary Scott, helped the war effort through strict rationing at home.

The tinfoil wrappers from Lynch's sticks of gum went into the balls of scrap metal that families saved for the war effort. Leftover fat was used in explosives, though Scott saved hers to make soap. "You could take only a real thin slice to use on your face because it was so strong," recalls Lynch today.

Curators at the Smithsonian enlisted experts to determine when the major oak timbers for this house were cut. By matching the tree rings in pieces of the frame with samples from oaks in New England, scientists were able to peg the age of the house accurately. Examining chips of paint under a microscope, experts learned that Abraham Choate splurged on an expensive pigment, verdigris, to get his front hall to shine a glossy green.

But much of the house's story unfolded through plain old detective work with census records, old deeds, diaries and maps—all proof of inevitable, if bittersweet, change. "Every time you build something modern in amongst the old, you're losing something," says Richard Lynch, referring to the asphalt parking lot where his house once stood. "And when the old is gone, it's gone forever."

A freelance writer in Ipswich, Coco McCabe passes the former site of the house daily.

Reconstructed for the exhibit, the house features cutaways of rooms representing various periods of its history, from an 18th-century parlor to a World War II-era kitchen.

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DOUBLE BOUNCE—On a sunny June day in Duff, Tennessee, Monica (in foreground) and Stephanie Seymour, ages 4 and 7, respectively, try out their new trampoline. The photograph was part of a portfolio that won Michael Williamson the White House Photographers' Association Photographer of the Year award in 2001. Williamson, who also won Pulitzer Prizes in 1990 and 2000, has been on the staff of the *Washington Post* since 1993.

PHENOMENA & CURIOSITIES

Birdbrain Breakthrough

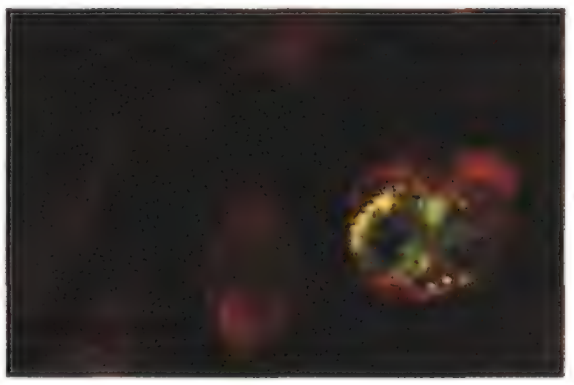
STARTLING EVIDENCE THAT THE HUMAN BRAIN CAN GROW NEW NERVES BEGAN WITH UNLIKELY STUDIES OF BIRDSONG

BY EDWIN KIESTER, JR., & WILLIAM KIESTER

THE BARN WHERE HE WORKS IS IN the horse country of Millbrook, New York, but it echoes with trills, tweets and obbligatos—the raucous music of more than a thousand caged canaries and finches. "Hear that one singing his heart out?" Fernando Nottebohm asks. "He has more than a dozen songs. He's telling the males, 'This is my territory.' He's telling the females, 'Hey, look at me.'"

Deconstructing birdsong may seem an unlikely way to shake up biology. But Nottebohm's research has shattered the belief that a brain gets its quota of nerve cells shortly after birth and stands by helplessly as one by one they die—a "fact" drummed into every schoolkid's skull. On the contrary, the often-rumpled Argentina-born biologist demonstrated two decades ago that the brain of a male songbird grows fresh nerve cells in the fall to replace those that die off in summer.

The findings were shocking, and scientists voiced skepticism that the adult human brain had the same knack for regeneration. "Read my lips: no new neurons," quipped Pasko Rakic, a Yale University neuroscientist doubtful that a person, like a bird, could grow new neurons just to learn a song.



In a study of adult male canaries by Fernando Nottebohm (top), new brain cells appear green, while older ones are red.

Yet, inspired by Nottebohm's work, researchers went on to find that other adult animals—including human beings—are indeed capable of producing new brain cells. And in February, scientists reported for the first time that brand-new nerves in adult mouse brains appeared to conduct impulses—a finding that addressed lingering concerns that newly formed adult neurons might not function. Though such evidence is preliminary, scientists believe that this growing body of research will yield insights into how people learn and remember. Also, studying neurogenesis, or nerve growth, may lead them to better understand, and perhaps treat, devastating diseases such as Parkinson's and Alzheimer's, caused by wasted nerves in the brain.

Few would have predicted that canary courtship would lead to such a breakthrough. Nottebohm's bird studies "opened our eyes that the adult brain does change and develops new cells throughout life," says neurobiologist Fred Gage of the Salk Institute in La Jolla, California, whose lab recently found evidence of nerve cell regrowth in the human brain.

Nottebohm's research has achieved renown in biology and beyond. A scientist who advances an unconventional view and is later vindicated makes for compelling drama, presenting a hero who appeals to the rebel in us and a cautionary lesson to stay open-minded. Yet Nottebohm prefers being a revolutionary to a statesman. "Once I was in the 5 or 10 percent of scientists who believed in neurogenesis," he says. "Now 95 percent accept that position. I rather liked it better being in the minority."

He has been a bird lover since his boyhood, in Buenos Aires. "Listening to birds was sort of my hobby," he says. "Other boys had cars, I had birds. I liked to try to identify them by their songs." He obtained a doctorate at the University of California at Berkeley—yes, studying birds—before moving to Rockefeller University.

A key moment came in 1981 when he showed that the volume of the part of a male canary's brain that controls song-making changes seasonally. It peaks in the spring, when the need to mate demands the most of a suitor's musical ability, and shrinks in the summer. It then starts expanding again in the fall—a time to learn and rehearse new

MARTIN SCHOELLER/CORBIS OUTLINE; FERNANDO NOTTEBOHM

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"There was a certain amount of resistance to the idea that the adult primate brain can make new nerves," says scientist Elizabeth Gould (in her Princeton lab, right).

tunes. Those fluctuations, Nottebohm and his coworkers later showed, reflected the death and also birth of thousands of neurons. "Astonishing," Gage and a colleague recently wrote.

Over the years, numerous labs have presented evidence that adult neurogenesis occurs in a range of animals, including the rat, the tree shrew and a type of monkey, the marmoset. Meanwhile, scientists gained clues about the source of the new neurons. Working with birds, a young colleague of Nottebohm's, Arturo Alvarez-Buylla, traced the new nerves to particular stem cells in the lining of the ventricles, which are fluid-filled cavities in the brain. Stem cells (so much in the news) exist throughout the body. They're undefined cells that can develop a specialized function, turning into, say, a liver or blood cell. The discovery that neurons can arise from stem cells in the brain fires hopes of a potentially limitless material for repairing damaged brain tissue. But researchers caution that, for now, it's mere speculation that stem cells capable of becoming neurons can be used this way.

In 1998, researchers reported that neuronal growth also occurs in the adult human brain. The studies made use of brain tissue from people who died of cancer. The patients had been treated in Sweden and injected with a chemical called BrdU. Because BrdU is incorporated into the DNA of dividing cells, the chemical could serve as a marker for any new nerve cells in the brain. In the study, Swedish researchers shipped the brain samples to Gage in La Jolla. He and his coworkers found BrdU in the hippocampus, part of the brain that lays down memories, suggesting that new neurons had developed and perhaps played a role in storing information.

Nearly all evidence of adult neurogenesis in mammals is limited to the hippocampus, and no one is sure what those new neurons do, if anything. Until scientists establish that new, functioning nerves also appear in the cerebral cortex, where higher thoughts are processed, Rakic and others remain skeptical that adult neurogenesis makes much difference to actual brain function. "We start life with a lot of uneducated neurons, but at some point they all become college graduates," he says. "With neurogenesis in the cerebral cortex, you would have neurons that never went to elementary school. New cells would erode all your memories. You would give up all you have labored to acquire."

Elizabeth Gould, a Princeton University neurobiologist who found neurogenesis in the marmoset and other adult primates, argues that the new nerve cells must be useful. "I can't believe that nature would go to all the trouble of creating thousands of new cells a day to no purpose," she says. "The body is not profligate with its resources."

Nottebohm says the aging brain probably has to develop nerve cells to learn new things. "The brain runs out of memory space," he says. "Everyone past 50 knows that. If we remembered everything, we'd be in overload."

With the same zeal he showed when he first confounded the received wisdom, Nottebohm began new work with blackcapped chickadees in the mid-1990s. One of the American bird species to weather the northern winter, chickadees subsist in that season on seeds and other foods they've hidden in trees. Nottebohm found that come autumn, the birds grow new cells in a brain center dealing with spatial memory, the capacity to navigate and find things. The added brainpower helps the chickadees pinpoint their hidden troves months later, Nottebohm says.

Such insight wins admiration. "Fernando has always been ahead of everybody," says Gould. "So far ahead that people for a long time were not able to accept his findings as interesting or important. Now they're coming around."

Contributor Edwin Kiester, Jr., of Menlo Park, California, and his son William, a New York-based editor, have coauthored two travel books.

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Avandia, along with diet and exercise, helps improve blood sugar control. It may be prescribed alone, with Glucophage® (metformin HCl tablets) or with sulfonylureas. When taking *Avandia* with a sulfonylurea, you may be at risk for low blood sugar. Ask your doctor whether you need to lower your sulfonylurea dosage.

Some people may experience tiredness, weight gain or swelling with *Avandia*.

Avandia in combination with insulin may increase the risk of serious heart problems. Because of this, talk to your doctor before using *Avandia* and insulin together. *Avandia* may cause fluid retention, or swelling, which could lead to or worsen heart failure, so tell your doctor if you have a history of these conditions. If you experience an unusually rapid increase in weight, swelling or shortness of breath while taking *Avandia*, talk to your doctor immediately. *Avandia* is not for everyone. If you have severe heart failure or active liver disease, *Avandia* is not recommended.

Also, blood tests to check for serious liver problems should be conducted before and during *Avandia* therapy. Tell your doctor if you have liver disease, or if you experience unexplained tiredness, stomach problems, dark urine or yellowing of the skin while taking *Avandia*.

If you are nursing, pregnant or thinking about becoming pregnant, or if you are a premenopausal woman who is not ovulating, talk to your doctor before taking *Avandia*.

See important patient information on the adjacent page.

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Patient Information about AVANDIA® (rosiglitazone maleate) 2 mg, 4 mg, and 8 mg Tablets

What is *Avandia*?
Avandia is one product in a class of prescription drugs called thiazolidinediones (thigh-a-zol-a-deen-die-owns) or TZDs. It is used to treat type 2 diabetes by helping the body use the insulin that it is already making. *Avandia* comes as pills that can be taken either once a day or twice a day to help improve blood sugar levels.

How does *Avandia* treat type 2 diabetes?
If you have type 2 diabetes, your body probably still produces insulin but it is not able to use the insulin efficiently. Insulin is needed to allow sugar to be carried from the bloodstream into many cells of the body for energy. If insulin is not being used correctly, sugar does not enter the cells very well and builds up in the blood. If not controlled, the high blood sugar level can lead to serious medical problems, including kidney damage, blindness and amputation.

Avandia helps your body use insulin by making the cells more sensitive to insulin so that the sugar can enter the cell.

How quickly will *Avandia* begin to work?
Avandia begins to reduce blood sugar levels within 2 weeks. However, since *Avandia* works to address an important underlying cause of type 2 diabetes, insulin resistance, it may take 8 to 12 weeks to see the full effect. If you do not respond adequately to your starting dose of *Avandia*, your physician may increase your daily dose to improve your blood sugar control.

How should I take *Avandia*?
Your doctor may tell you to take *Avandia* once a day or twice a day (in the morning and evening). It can be taken with or without meals. Food does not affect how *Avandia* works. To help you remember to take *Avandia*, you may want to take it at the same time every day.

What if I miss a dose?
<u>If your doctor has prescribed *Avandia* for use once a day:</u>

- As soon as you remember your missed dose, take one tablet anytime during the day.
- If you forget and go a whole day without taking a dose, don't try to make it up by adding another dose on the following day. Forget about the missed dose and simply follow your normal schedule.

<u>If your doctor has prescribed *Avandia* for use twice a day:</u>

- As soon as you remember the missed dose, take one tablet.
- Take the next dose at the normal time on the same day.
- Don't try to make up a missed dose from the day before.
- You should never take three doses on any single day in order to make up for a missed dose the day before.

Do I need to test my blood for sugar while using *Avandia*?
Yes, you should follow your doctor's instructions about your at-home testing schedule.

Does *Avandia* cure type 2 diabetes?
Currently there is no cure for diabetes. The only way to avoid the effects of the disease is to maintain good blood sugar control by following your doctor's advice for diet, exercise, weight control, and medication. *Avandia*, alone or in combination with other antidiabetic drugs (i.e., sulfonylureas or metformin), may improve these other efforts by helping your body make better use of the insulin it already produces.

Can I take *Avandia* with other medications?
Avandia has been taken safely by people using other medications, including other antidiabetic medications, birth control pills, warfarin (a blood thinner), Zantac® (ranitidine, an antiulcer product from GlaxoSmithKline), certain heart medications, and some cholesterol-lowering products. You should discuss with your doctor the most appropriate plan for you. If you are taking prescription or over-the-counter products for your diabetes or for conditions other than diabetes, be sure to tell your doctor. Sometimes a patient who is taking two antidiabetic medications each day can become irritable, lightheaded or excessively tired. Tell your doctor if this occurs; your blood sugar levels may be dropping too low, and the dose of your medication may need to be reduced.

What should I discuss with my doctor before taking *Avandia*?
Avandia in combination with insulin may increase the risk of serious heart problems. Because of this, talk to your doctor before using *Avandia* and insulin together. *Avandia* may cause fluid retention or swelling which could lead to or worsen heart failure, so tell your doctor if you have a history of these conditions. You should also talk to your doctor if you have liver problems, or if you are nursing, pregnant or thinking of becoming pregnant. If you are a premenopausal woman who is not ovulating, you should know that *Avandia* therapy may result in the resumption of ovulation, which may increase your chances of becoming pregnant. Therefore, you may need to consider birth control options.

What are the possible side effects of *Avandia*?
Avandia was generally well tolerated in clinical trials. The most common side effects reported by people taking *Avandia* were upper respiratory infection (cold-like symptoms) and headache. As with most other diabetes medications, you may experience an increase in weight. You may also experience edema (swelling) and/or anemia (tiredness). If you experience any swelling of your extremities (e.g., legs, ankles) or tiredness, notify your doctor. Talk to your doctor immediately if you experience edema, shortness of breath, an unusually rapid increase in weight, or other symptoms of heart failure.

Who should not use *Avandia*?
You should not take *Avandia* if you are in the later stages of heart failure or if you have active liver disease. The following people should also not take *Avandia*: People with type 1 diabetes, people who experienced yellowing of the skin with Rezulin® (troglitazone, Parke-Davis), people who are allergic to *Avandia* or any of its components and people with diabetic ketoacidosis.

Why are laboratory tests recommended?
Your doctor may conduct blood tests to measure your blood sugar control. Blood tests to check for serious liver problems should be conducted before starting *Avandia*, every 2 months during the first year, and periodically thereafter.

It is important that you call your doctor immediately if you experience unexplained symptoms of nausea, vomiting, stomach pain, tiredness, anorexia, dark urine, or yellowing of the skin.

How should I store *Avandia*?
Avandia should be stored at room temperature in a child-proof container out of the reach of children. Store *Avandia* in its original container.

gsk GlaxoSmithKline

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Actor Antonio Aguilar (in a 1964 movie poster) played Gabino Barrera, the real-life revolutionary immortalized in popular song.

Ballads without Borders

"WHAT I LOVE ABOUT CORRIDOS," SAYS Evelyn Figueroa, "is the storytelling. That element lies at the heart of these songs." Figueroa, a project director for the Smithsonian Institution Traveling Exhibition Service (SITES), was talking about the recently opened show, "Corridos sin Fronteras" (Ballads without Borders), inside the Smithsonian's Arts and Industries Building in Washington, D.C. The exhibition, organized by SITES, the Smithsonian's Center for Latino Initiatives, and scholars at the University of California at Los Angeles, features memorabilia, photographs and audio and video performances of ballads from past and present.

The 200-year-old tradition of the corridos has roots in both Mexico and parts of the Southwestern and Western United States. "These tales," notes curator Guillermo E. Hernández of UCLA, "present the unofficial history of communities and their heroes, celebrating courage and creativity in the face of injustice, oppression or danger." Whether a lament on lost love ("my husband abandoned me to set out on a wicked life"), a paean to Mexico's early 20th-century revolutionaries ("they preach rebellion and organize guerrillas") or a tribute to a legendary champion of farmworkers ("Mr. César Chávez, you are a man who speaks up"), the ballads are powerful meditations on honor and bravery, passion and generosity.

As the next stop on a three-year, ten-city tour, the exhibition will remain at the Mexican Heritage Plaza in San Jose, California, through August 11. Locations of later venues, plus a virtual excursion for corridos fans, as well as instructional materials for classroom use, are accessible at the Web site, www.corridos.org. —*Donovan Webster*

GUILLERMO E. HERNANDEZ/SITES

From Africa

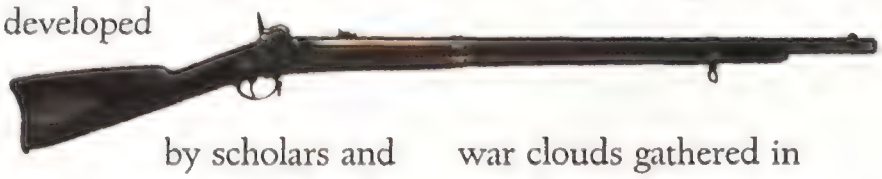
The rich heritage of one culture's artworks is the subject of "From Monastery to Marketplace: Tradition Inspires Modern Ethiopian Painting." The exhibition, in the African Voices Hall at the Smithsonian's Natural History Museum, surveys works from the 18th to the 21st centuries, including the icon (see detail, above) produced last year by Daniel Berhanemeskel. The 22-year-old artist is a third-generation painter.

On the Web: the Civil War

The small bronze plaque affixed to a redbrick exterior wall of the Holiday Inn in Alexandria, Virginia's Old Town district is unprepossessing. "The Marshall House stood upon this site," the inscription reads, "and within the building on the early morning of May 24, 1861, James W. Jackson was killed by Federal soldiers while defending his property and personal rights." Though the memorial proclaims that "the justice of history does not permit his name to be forgotten," in fact Jackson's fate has been largely obliterated by the passage of time.

The story behind the violent controversy is one of many topics surveyed in a new Web site called CivilWar@Smithsonian (www.civilwar.si.edu). The virtual archive, developed by scholars and technicians at the Smithsonian's National Portrait Gallery, in Washington, D.C., illustrates the many rich holdings related to the war from the Institution's collections: flags, uniforms, weapons, sheet music, documents, paintings and photographs, many of which have never been publicly exhibited.

The Marshall House, one learns, was a hotel, and Jackson its proprietor. As war clouds gathered in 1861, the innkeeper, a fervent advocate of the right of Southern states to withdraw from the Union, hoisted a huge Confederate flag atop the building. When Virginia seceded, on May 23, Union troops crossed the Potomac to occupy Alexandria in the predawn hours of May 24. A young officer, Col. Elmer Ellsworth of the New York Fire Zouaves—a regiment composed of Manhattan firemen—determined he would take the flag as a trophy. As Ellsworth descended from the roof with his prize, Jackson, firing a shotgun, struck him down on the stairway. Zouave Cpl. Francis Brownell then avenged his commander, felling the innkeeper with a rifle bullet and a bayonet thrust. Jackson and Ellsworth, mourned as martyrs to their respective causes, were among the first casualties of a conflict that would claim 623,000 lives.



Murdered Col. Ellsworth and the rifle used to avenge him.

For anyone curious about this Civil War footnote, the Web site offers a view of the Marshall House, portraits of Jackson and Ellsworth and images of the shotgun and rifle. A fragment of the flag for which they died, and the Medal of Honor awarded to Ellsworth's avenger, Francis Brownell, are also on display.

—Brian Pohanka

Ernesto Neto's Work in Progress

"That's the scent of—oregano?" asks a visitor, following her nose into a circular hallway on the third floor of the Smithsonian's Hirshhorn Museum. The spicy fragrance only intensifies as one approaches a partition blocking off exhibition space, where Brazilian artist Ernesto Neto and a small crew are installing his floating, free-form sculpture, a construction consisting of bulbous, playfully abstract forms, male and female, sheathed in stretchable white polyamide (better known as Lycra) and filled with thousands of tiny Styrofoam pellets.

The tourist, it turns out, is correct. In order to suspend his subjects from the ceiling, Neto, who believes sculpture should provide an excursion into

JAMES LORENTO/NATIONAL MUSEUM OF AMERICAN HISTORY, SI; MATTHEW BRADY/NATIONAL PORTRAIT GALLERY, SI; RICHARD STRAUSS/NMAH, SI

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Brazilian artist Ernesto Neto suspends his free-form sculpture.

the realm of the senses, is installing a series of pungent counterweights—in this case, 20-pound bags of Turkish oregano. (In earlier works, he has secured his pieces with equally aromatic ballast—curry powder, cloves, turmeric, coriander, lavender.)

"For me, everything is about process," says the boyish, 37-year-old artist, wearing jeans and a blue T-shirt and pacing barefoot as he directs his assistants. Although he designs and assembles the shells of his pieces in his Rio de Janeiro studio, only when Neto actually installs them does he complete his creations.

The exigencies of construction can require changes at the last minute. That's why, by opening day, the fragrance of oregano had vanished altogether. Because of the scale of this piece, 45 by 15 feet, the oregano ballast couldn't anchor the figures. The artist would have used so much oregano that the bulky bags would have overwhelmed the artwork. Ultimately, Neto substituted rice, weightier but odorless. In all, he needed 1,000 pounds, distributed among 12 bags.

Form followed function. The white grains, he notes, are fraught with symbolism, evoking "marriage and therefore union of male and female." Neto stands back, appraising his work (on view through June 23) entitled "The Dangerous Logic of Wooing."

"The viewer is seeing something that is just completed," he says. "It is like fresh ink."

—Alina Corday-Taylor

At the Anacostia, Antiques Day

"Anybody holding numbers one through 40, please line up over here." A diverse crowd, bearing family heirlooms stuffed into bags, suitcases and cardboard boxes, convened on a recent Saturday afternoon at the Smithsonian's Anacostia Museum and Center for African American History and Culture. More than 700 individuals showed up at the doors of the newly renovated facility, reopened in February after a nearly three-year hiatus, to participate in the Washington museum's first Collections Discovery Day.

The event, modeled after the *Antiques Roadshow* television series, featured appraisers for the PBS program, who arrived at the Anacostia prepared to identify and assess everything from folk art to furniture, dolls to military memorabilia. (In addition, Smithsonian preservationists were on hand to offer instruction in maintaining prized possessions.) "We want to lead the nation in an effort to collect and care for materials that tell the stories of the African-American experience," says director Steven Newsome.

Surprises, as *Roadshow* viewers know, are the order of the day. The real find on this occasion, at least in terms of monetary value, turned out to be a 29- by 36-inch oil painting. "Do you have any idea what this might be worth?" Ken Farmer, an expert on American decorative arts, posed the query so familiar to viewers of PBS's trashes-to-treasure antiques fest. "Not really; we've had this piece in our family for a long time," replied the owner, a Washingtonian who now spends most of each year in Arizona. "Maybe $10,000?"

Ossahinta's pricey portrait.

Farmer explained that the portrait, completed in 1845 by Sanford Thayer, an upstate New York artist, depicts the Onondaga Indian chief Ossahinta. "This is a striking portrait of an important tribal figure, dressed in full regalia," he adds. Current value? Up to $75,000.

Under the category of priceless, though, singular honors would go to a Lanham, Maryland, man. He offered pearl jewelry for inspection, but reported that at home, he had left tucked away his most cherished holding, an invaluable trove of records for 880 family members, dating back to 1775.

The museum plans future identification events, each focused on a single category of artifact. The exhibition that inspired this one, "Precious Memories: Collector's Passion," an overview of significant African-American art, memorabilia and archival material, continues through September. *—Ann Geracimos*

KAREN BALLARD; KEN FARMER

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Discoveries

Teapots and tapestries, boxes and beads. Works by a quartet of artisans are showcased in "The Renwick Invitational: Four Discoveries in Craft," opening this month at the Renwick Gallery. Pieces, including Kristina Logan's *Red Teapot #5* (above), are on view through October 14.

Visit the Smithsonian

For a free Associates' planning packet, call Smithsonian Information, 202-357-2700 or 202-357-1729 (TTY), 9 A.M.-5 P.M., Monday through Saturday, or send an e-mail to info@si.edu.

INFORMATION CENTER
Upon arrival, stop at the Smithsonian Information Center in the Castle (9 A.M.-5:30 P.M.). Most museums are open daily, 10 A.M.-5:30 P.M., except December 25. Members are invited to drop by the reception desk (9 A.M.-4 P.M.) to register for a behind-the-scenes tour and to hear about membership benefits.

Silk Road Cookery

On a perfect spring afternoon in Washington, D.C.—a backyard cherry tree in full, frothy bloom; French doors open wide—Najmieh Batmanglij dispenses culinary largesse.

She offers her visitor a tall glass of . . . what? Lemonade? Iced tea? No. Ice water flavored with vinegar syrup, mint and a thin slice of lemon—a Persian refreshment. Then, a plate of warm chickpea-flour cookies appears, each one a dainty quatrefoil adorned with a fleck of dried rose petal. "Have some of these," she urges, pointing to a bowl of candied almonds and to another plate of rice cookies—delicate white orbs speckled with poppy seeds. "Cooking," she says, "is all about sharing."

Batmanglij lives and works by this creed, be it at home, or on a larger scale, as cookbook author, cooking teacher and, this year, field researcher for the food component of the Smithsonian's Folklife Festival on the Mall. The theme of the festival—the Silk Road—coincides with the publication and subject of Batmanglij's most recent cookbook, *Silk Road Cooking: A Vegetarian Journey,* published by Mage.

The festival's celebration of the ancient network of trade routes that stretched from China to the Mediterranean also mirrors Batmanglij's life. She journeyed from her native Iran to France and, for the past 18 years, has lived in the United States, with visits along the way to China, Uzbekistan, Italy, Afghanistan, India, Pakistan, Turkey and Greece. Suddenly, a prankish smile plays across her face, which is framed by wisps of dark hair. She laughs, recalling that during some recent absences from home, she left her husband and two sons to fend for themselves with a copy of her cookbook, *A Taste of Persia: An Introduction to Persian Cooking.* ("Foodwise, they managed very well," she says.)

East meets West: Najmieh Batmanglij prepares exotic delicacies.

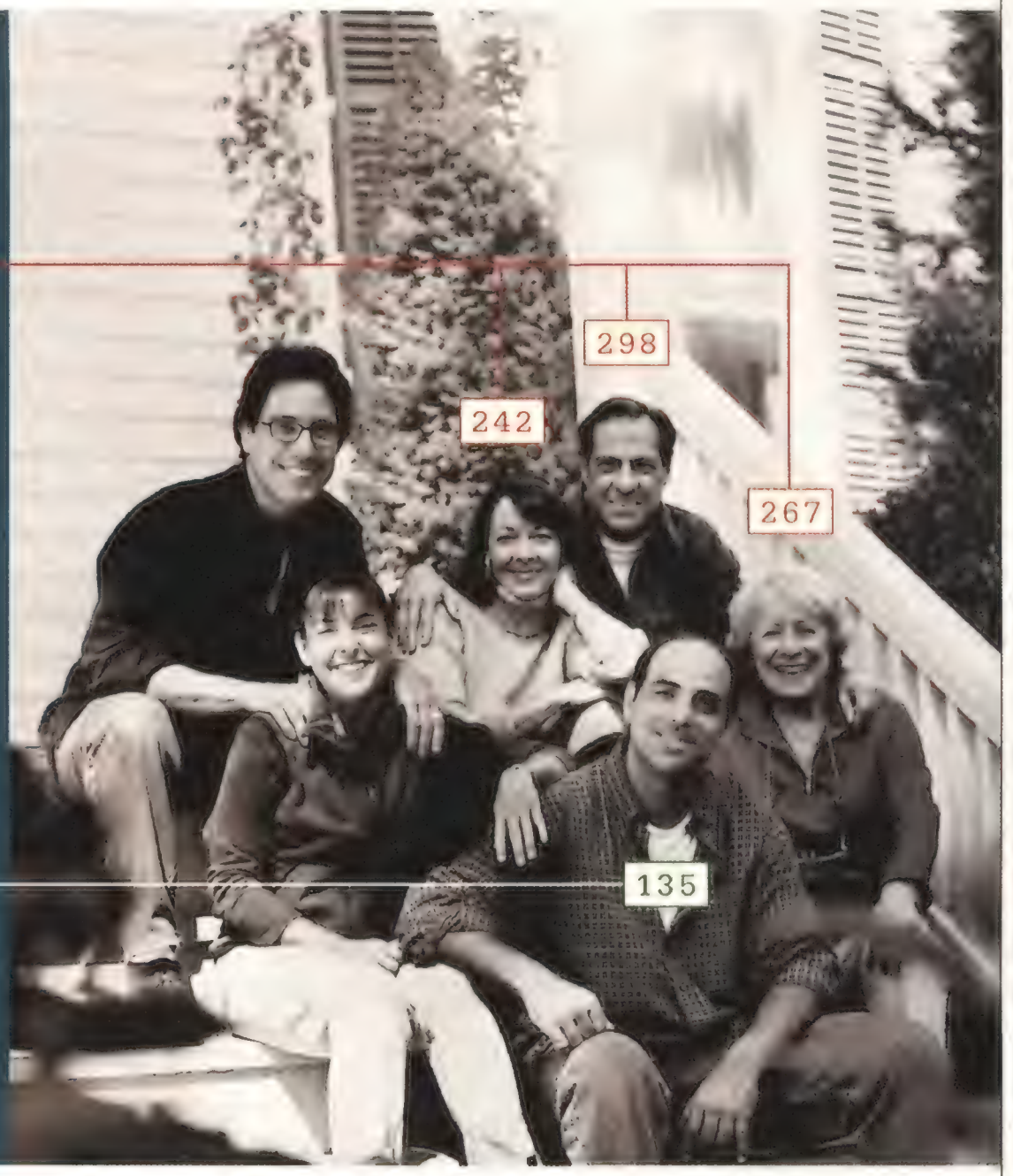
On this afternoon, she is preparing a Persian baklava, a cardamom and ground-almond pastry she learned from her aunt some 25 years ago in Iran. "Roses are a Silk Road ingredient," she says, pointing to a bottle of rose water and then to a bowl of crushed rose petals, both elements in the baklava and staples in her kitchen. "Rose wine. Rose jam. Rose syrup. Rose sorbet. Rose petal tea." In fact, several terra-cotta pots on the edge of her butcher-block counter contain small rosebushes destined ultimately for her backyard.

"One of the best-kept secrets of cooking," she notes, "is the role played by the Silk Road—this vast, thousand-year connection from East to West. The Silk Road represents a hidden culinary bond—a sign of early and peaceful communication—linking distant, and sometimes hostile, cultures."

The timer rings. Batmanglij checks her baklava. The samovar is brewing. The flavors of the Silk Road beckon. —*Victoria Dawson*

PAUL AVIS; MOLLY ROBERTS

Family history
of high cholesterol.



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If you take LIPITOR, tell your doctor about any unusual muscle pain or weakness. This could be a sign of serious side effects. It is important to tell your doctor about any medications you are currently taking to avoid possible serious drug interactions. Your doctor may do simple blood tests to monitor liver function before and during drug treatment. The most commonly reported side effects are gas, constipation, stomach pain and indigestion. They are usually mild and tend to go away.

Please see additional important information on next page.

The bad news: high cholesterol may have as much to do with family genes as food. The good news: if diet and exercise aren't enough, adding LIPITOR can lower your total cholesterol 29% to 45% and your bad cholesterol 39% to 60% (average effect depending on dose). So shake up your tree a little. One in five people has high cholesterol and millions need treatment — talk to your doctor to find out if LIPITOR is right for you. To learn more, contact us at **1-888-LIPITOR** or **www.lipitor.com.**

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LIPITOR® (Atorvastatin Calcium) Tablets
Brief Summary of Prescribing Information

CONTRAINDICATIONS: Active liver disease or unexplained persistent elevations of serum transaminases. Hypersensitivity to any component of this medication. **Pregnancy and Lactation** — Atherosclerosis is a chronic process and discontinuation of lipid-lowering drugs during pregnancy should have little impact on the outcome of long-term therapy of primary hypercholesterolemia. Cholesterol and other products of cholesterol biosynthesis are essential components for fetal development (including synthesis of steroids and cell membranes). Since HMG-CoA reductase inhibitors decrease cholesterol synthesis and possibly the synthesis of other biologically active substances derived from cholesterol, they may cause fetal harm when administered to pregnant women. Therefore, HMG-CoA reductase inhibitors are contraindicated during pregnancy and in nursing mothers. ATORVASTATIN SHOULD BE ADMINISTERED TO WOMEN OF CHILDBEARING AGE ONLY WHEN SUCH PATIENTS ARE HIGHLY UNLIKELY TO CONCEIVE AND HAVE BEEN INFORMED OF THE POTENTIAL HAZARDS. If the patient becomes pregnant while taking this drug, therapy should be discontinued and the patient apprised of the potential hazard to the fetus.

WARNINGS: Liver Dysfunction — HMG-CoA reductase inhibitors, like some other lipid-lowering therapies, have been associated with biochemical abnormalities of liver function. **Persistent elevations (>3 times the upper limit of normal [ULN] occurring on 2 or more occasions) in serum transaminases occurred in 0.7% of patients who received atorvastatin in clinical trials. The incidence of these abnormalities was 0.2%, 0.2%, 0.6%, and 2.3% for 10, 20, 40, and 80 mg, respectively.** One patient in clinical trials developed jaundice. Increases in liver function tests (LFT) in other patients were not associated with jaundice or other clinical signs or symptoms. Upon dose reduction, drug interruption, or discontinuation, transaminase levels returned to or near pretreatment levels without sequelae. Eighteen of 30 patients with persistent LFT elevations continued treatment with a reduced dose of atorvastatin. **It is recommended that liver function tests be performed prior to and at 12 weeks following both the initiation of therapy and any elevation of dose, and periodically (eg, semiannually) thereafter.** Liver enzyme changes generally occur in the first 3 months of treatment with atorvastatin. Patients who develop increased transaminase levels should be monitored until the abnormalities resolve. Should an increase in ALT or AST of >3 times ULN persist, reduction of dose or withdrawal of atorvastatin is recommended. Atorvastatin should be used with caution in patients who consume substantial quantities of alcohol and/or have a history of liver disease. Active liver disease or unexplained persistent transaminase elevations are contraindications to the use of atorvastatin (see CONTRAINDICATIONS). **Skeletal Muscle — Rhabdomyolysis with acute renal failure secondary to myoglobinuria has been reported with other drugs in this class.** Uncomplicated myalgia has been reported in atorvastatin-treated patients (see ADVERSE REACTIONS). Myopathy, defined as muscle aches or muscle weakness in conjunction with increases in creatine phosphokinase (CPK) values >10 times ULN, should be considered in any patient with diffuse myalgias, muscle tenderness or weakness, and/or marked elevation of CPK. Patients should be advised to report promptly unexplained muscle pain, tenderness or weakness, particularly if accompanied by malaise or fever. Atorvastatin therapy should be discontinued if markedly elevated CPK levels occur or myopathy is diagnosed or suspected. The risk of myopathy during treatment with other drugs in this class is increased with concurrent administration of cyclosporine, fibric acid derivatives, erythromycin, niacin, or azole antifungals. Physicians considering combined therapy with atorvastatin and fibric acid derivatives, erythromycin, immunosuppressive drugs, azole antifungals, or lipid-lowering doses of niacin should carefully weigh the potential benefits and risks and should carefully monitor patients for any signs or symptoms of muscle pain, tenderness, or weakness, particularly during the initial months of therapy and during any periods of upward dosage titration of either drug. Periodic creatine phosphokinase (CPK) determinations may be considered in such situations, but there is no assurance that such monitoring will prevent the occurrence of severe myopathy. **Atorvastatin therapy should be temporarily withheld or discontinued in any patient with an acute, serious condition suggestive of a myopathy or having a risk factor predisposing to the development of renal failure secondary to rhabdomyolysis (eg, severe acute infection, hypotension, major surgery, trauma, severe metabolic, endocrine and electrolyte disorders, and uncontrolled seizures).**

PRECAUTIONS: General — Before instituting therapy with atorvastatin, an attempt should be made to control hypercholesterolemia with appropriate diet, exercise, and weight reduction in obese patients, and to treat other underlying medical problems (see INDICATIONS AND USAGE in full prescribing information). **Information for Patients** — Patients should be advised to report promptly unexplained muscle pain, tenderness, or weakness, particularly if accompanied by malaise or fever. **Drug Interactions** — The risk of myopathy during treatment with other drugs of this class is increased with concurrent administration of cyclosporine, fibric acid derivatives, niacin (nicotinic acid), erythromycin, azole antifungals (see WARNINGS, Skeletal Muscle). ***Antacid:*** When atorvastatin and Maalox® TC suspension were coadministered, plasma concentrations of atorvastatin decreased approximately 35%. However, LDL-C reduction was not altered. ***Antipyrine:*** Because atorvastatin does not affect the pharmacokinetics of antipyrine, interactions with other drugs metabolized via the same cytochrome isozymes are not expected. ***Colestipol:*** Plasma concentrations of atorvastatin decreased approximately 25% when colestipol and atorvastatin were coadministered. However, LDL-C reduction was greater when atorvastatin and colestipol were coadministered than when either drug was given alone. ***Cimetidine:*** Atorvastatin plasma concentrations and LDL-C reduction were not altered by coadministration of cimetidine. ***Digoxin:*** When multiple doses of atorvastatin and digoxin were coadministered, steady-state plasma digoxin concentrations increased by approximately 20%. Patients taking digoxin should be monitored appropriately. ***Erythromycin:*** In healthy individuals, plasma concentrations of atorvastatin increased approximately 40% with coadministration of atorvastatin and erythromycin, a known inhibitor of cytochrome P450 3A4 (see WARNINGS, Skeletal Muscle). ***Oral Contraceptives:*** Coadministration of atorvastatin and an oral contraceptive increased AUC values for norethindrone and ethinyl estradiol by approximately 30% and 20%. These increases should be considered when selecting an oral contraceptive for a woman taking atorvastatin. ***Warfarin:*** Atorvastatin had no clinically significant effect on prothrombin time when administered to patients receiving chronic warfarin treatment. **Endocrine Function** — HMG-CoA reductase inhibitors interfere with cholesterol synthesis and theoretically might blunt adrenal and/or gonadal steroid production. Clinical studies have shown that atorvastatin does not reduce basal plasma cortisol concentration or impair adrenal reserve. The effects of HMG-CoA reductase inhibitors on male fertility have not been studied in adequate numbers of patients. The effects, if any, on the pituitary-gonadal axis in premenopausal women are unknown. Caution should be exercised if an HMG-CoA reductase inhibitor is administered concomitantly with drugs that may decrease the levels or activity of endogenous steroid hormones, such as ketoconazole, spironolactone, and cimetidine. **CNS Toxicity** — Brain hemorrhage was seen in a female dog treated for 3 months at 120 mg/kg/day. Brain hemorrhage and optic nerve vacuolation were seen in another female dog that was sacrificed in moribund condition after 11 weeks of escalating doses up to 280 mg/kg/day. The 120 mg/kg dose resulted in a systemic exposure approximately 16 times the human plasma area-under-the-curve (AUC, 0-24 hours) based on the maximum human dose of 80 mg/day. A single tonic convulsion was seen in each of 2 male dogs (one treated at 10 mg/kg/day and one at 120 mg/kg/day) in a 2-year study. No CNS lesions have been observed in mice after chronic treatment for up to 2 years at doses up to 400 mg/kg/day or in rats at doses up to 100 mg/kg/day. These doses were 6 to 11 times (mouse) and 8 to 16 times (rat) the human AUC (0-24) based on the maximum recommended human dose of 80 mg/day. CNS vascular lesions, characterized by perivascular hemorrhages, edema, and mononuclear cell infiltration of perivascular spaces, have been observed in dogs treated with other members of this class. A chemically similar drug in this class produced optic nerve degeneration (Wallerian degeneration of retinogeniculate fibers) in clinically normal dogs in a dose-dependent fashion at a dose that produced plasma drug levels about 30 times higher than the mean drug level in humans taking the highest recommended dose. **Carcinogenesis, Mutagenesis, Impairment of Fertility** — In a 2-year carcinogenicity study in rats at dose levels of 10, 30, and 100 mg/kg/day, 2 rare tumors were found in muscle in high-dose females: in one, there was a rhabdomyosarcoma and, in another, there was a fibrosarcoma. This dose represents a plasma AUC (0-24) value of approximately 16 times the mean human plasma drug exposure after an 80 mg oral dose. A 2-year carcinogenicity study in mice given 100, 200, or 400 mg/kg/day resulted in a significant increase in liver adenomas in high-dose males and liver carcinomas in high-dose females. These findings occurred at plasma AUC (0-24) values of approximately 6 times the mean human plasma drug exposure after an 80 mg oral dose. *In vitro*, atorvastatin was not mutagenic or clastogenic in the following tests with and without metabolic activation: the Ames test with *Salmonella typhimurium* and *Escherichia coli*, the HGPRT forward mutation assay in Chinese hamster lung cells, and the chromosomal aberration assay in Chinese hamster lung cells. Atorvastatin was negative in the *in vivo* mouse micronucleus test. Studies in rats performed at doses up to 175 mg/kg (15 times the human exposure) produced no changes in fertility. There was aplasia and aspermia in the epididymis of 2 of 10 rats treated with 100 mg/kg/day of atorvastatin for 3 months (16 times the human AUC at the 80 mg dose); testis weights were significantly lower at 30 and 100 mg/kg and epididymal weight was lower at 100 mg/kg. Male rats given 100 mg/kg/day for 11 weeks prior to mating had decreased sperm motility, spermatid head concentration, and increased abnormal sperm. Atorvastatin caused no adverse effects on semen parameters, or reproductive organ histopathology in dogs given doses of 10, 40, or 120 mg/kg for two years. **Pregnancy — Pregnancy Category X: See CONTRAINDICATIONS.** Safety in pregnant women has not been established. Atorvastatin crosses the rat placenta and reaches a level in fetal liver equivalent to that of maternal plasma. Atorvastatin was not teratogenic in rats at doses up to 300 mg/kg/day or in rabbits at doses up to 100 mg/kg/day. These doses resulted in multiples of about 30 times (rat) or 20 times (rabbit) the human exposure based on surface area (mg/m^2). In a study in rats given 20, 100, or 225 mg/kg/day, from gestation day 7 through to lactation day 21 (weaning), there was decreased pup survival at birth, neonate, weaning, and maturity in pups of mothers dosed with 225 mg/kg/day. Body weight was decreased on days 4 and 21 in pups of mothers dosed at 100 mg/kg/day; pup body weight was decreased at birth and at days 4, 21, and 91 at 225 mg/kg/day. Pup development was delayed (rotorod performance at 100 mg/kg/day and acoustic startle at 225 mg/kg/day; pinnae detachment and eye opening at 225 mg/kg/day). These doses correspond to 6 times (100 mg/kg) and 22 times (225 mg/kg) the human AUC at 80 mg/day. Rare reports of congenital anomalies have been received following intrauterine exposure to HMG-CoA reductase inhibitors. There has been one report of severe congenital bony deformity, tracheo-esophageal fistula, and anal atresia (VATER association) in a baby born to a woman who took lovastatin with dextroamphetamine sulfate during the first trimester of pregnancy. LIPITOR should be administered to women of childbearing potential only when such patients are highly unlikely to conceive and have been informed of the potential hazards. If the woman becomes pregnant while taking LIPITOR, it should be discontinued and the patient advised again as to the potential hazards to the fetus. **Nursing Mothers** — Nursing rat pups had plasma and liver drug levels of 50% and 40%, respectively, of that in their mother's milk. Because of the potential for adverse reactions in nursing infants, women taking LIPITOR should not breastfeed (see CONTRAINDICATIONS). **Pediatric Use** — Treatment experience in a pediatric population is limited to doses of LIPITOR up to 80 mg/day for 1 year in 8 patients with homozygous FH. No clinical or biochemical abnormalities were reported in these patients. None of these patients was below 9 years of age. **Geriatric Use** — Treatment experience in adults age ≥70 years with doses of LIPITOR up to 80 mg/day has been evaluated in 221 patients. The safety and efficacy of LIPITOR in this population were similar to those of patients <70 years of age.

ADVERSE REACTIONS: LIPITOR is generally well tolerated. Adverse reactions have usually been mild and transient. In controlled clinical studies of 2,502 patients, <2% of patients were discontinued due to adverse experiences attributable to atorvastatin. The most frequent adverse events thought to be related to atorvastatin were constipation, flatulence, dyspepsia, and abdominal pain. **Clinical Adverse Experiences** — Adverse experiences reported in ≥2% of patients in placebo-controlled clinical studies of atorvastatin, regardless of causality assessment, are shown in the following table.

Adverse Events in Placebo-Controlled Studies (% of Patients)

BODY SYSTEM Adverse Event	Placebo N = 270	Atorvastatin 10 mg N = 863	Atorvastatin 20 mg N = 36	Atorvastatin 40 mg N = 79	Atorvastatin 80 mg N = 94
BODY AS A WHOLE					
Infection	10.0	10.3	2.8	10.1	7.4
Headache	7.0	5.4	16.7	2.5	6.4
Accidental Injury	3.7	4.2	0.0	1.3	3.2
Flu Syndrome	1.9	2.2	0.0	2.5	3.2
Abdominal Pain	0.7	2.8	0.0	3.8	2.1
Back Pain	3.0	2.8	0.0	3.8	1.1
Allergic Reaction	2.6	0.9	2.8	1.3	0.0
Asthenia	1.9	2.2	0.0	3.8	0.0
DIGESTIVE SYSTEM					
Constipation	1.8	2.1	0.0	2.5	1.1
Diarrhea	1.5	2.7	0.0	3.8	5.3
Dyspepsia	4.1	2.3	2.8	1.3	2.1
Flatulence	3.3	2.1	2.8	1.3	1.1
RESPIRATORY SYSTEM					
Sinusitis	2.6	2.8	0.0	2.5	6.4
Pharyngitis	1.5	2.5	0.0	1.3	2.1
SKIN AND APPENDAGES					
Rash	0.7	3.9	2.8	3.8	1.1
MUSCULOSKELETAL SYSTEM					
Arthralgia	1.5	2.0	0.0	5.1	0.0
Myalgia	1.1	3.2	5.6	1.3	0.0

The following adverse events were reported, regardless of causality assessment in patients treated with atorvastatin in clinical trials. The events in italics occurred in ≥2% of patients and the events in plain type occurred in <2% of patients.

Body as a Whole: Chest pain, face edema, fever, neck rigidity, malaise, photosensitivity reaction, generalized edema. ***Digestive System:*** Nausea, gastroenteritis, liver function tests abnormal, colitis, vomiting, gastritis, dry mouth, rectal hemorrhage, esophagitis, eructation, glossitis, mouth ulceration, anorexia, increased appetite, stomatitis, biliary pain, cheilitis, duodenal ulcer, dysphagia, enteritis, melena, gum hemorrhage, stomach ulcer, tenesmus, ulcerative stomatitis, hepatitis, pancreatitis, cholestatic jaundice. ***Respiratory System:*** Bronchitis, rhinitis, pneumonia, dyspnea, asthma, epistaxis. ***Nervous System:*** Insomnia, dizziness, paresthesia, somnolence, amnesia, abnormal dreams, libido decreased, emotional lability, incoordination, peripheral neuropathy, torticollis, facial paralysis, hyperkinesia, depression, hypesthesia, hypertonia. ***Musculoskeletal System:*** Arthritis, leg cramps, bursitis, tenosynovitis, myasthenia, tendinous contracture, myositis. ***Skin and Appendages:*** Pruritus, contact dermatitis, alopecia, dry skin, sweating, acne, urticaria, eczema, seborrhea, skin ulcer. ***Urogenital System:*** Urinary tract infection, urinary frequency, cystitis, hematuria, impotence, dysuria, kidney calculus, nocturia, epididymitis, fibrocystic breast, vaginal hemorrhage, albuminuria, breast enlargement, metrorrhagia, nephritis, urinary incontinence, urinary retention, urinary urgency, abnormal ejaculation, uterine hemorrhage. ***Special Senses:*** Amblyopia, tinnitus, dry eyes, refraction disorder, eye hemorrhage, deafness, glaucoma, parosmia, taste loss, taste perversion. ***Cardiovascular System:*** Palpitation, vasodilatation, syncope, migraine, postural hypotension, phlebitis, arrhythmia, angina pectoris, hypertension. ***Metabolic and Nutritional Disorders:*** Peripheral edema, hyperglycemia, creatine phosphokinase increased, gout, weight gain, hypoglycemia. ***Hemic and Lymphatic System:*** Ecchymosis, anemia, lymphadenopathy, thrombocytopenia, petechia. ***Postintroduction Reports*** — Adverse events associated with LIPITOR therapy reported since market introduction, that are not listed above, regardless of causality assessment, include the following: anaphylaxis, angioneurotic edema, bullous rashes (including erythema multiforme, Stevens-Johnson syndrome, and toxic epidermal necrolysis), and rhabdomyolysis.

OVERDOSAGE: There is no specific treatment for atorvastatin overdosage. In the event of an overdose, the patient should be treated symptomatically, and supportive measures instituted as required. Due to extensive drug binding to plasma proteins, hemodialysis is not expected to significantly enhance atorvastatin clearance.

This summary provides important information about Lipitor. For more information, please ask your doctor, pharmacist or healthcare professional to provide the professional labeling and then discuss it with them.

℞ **only**

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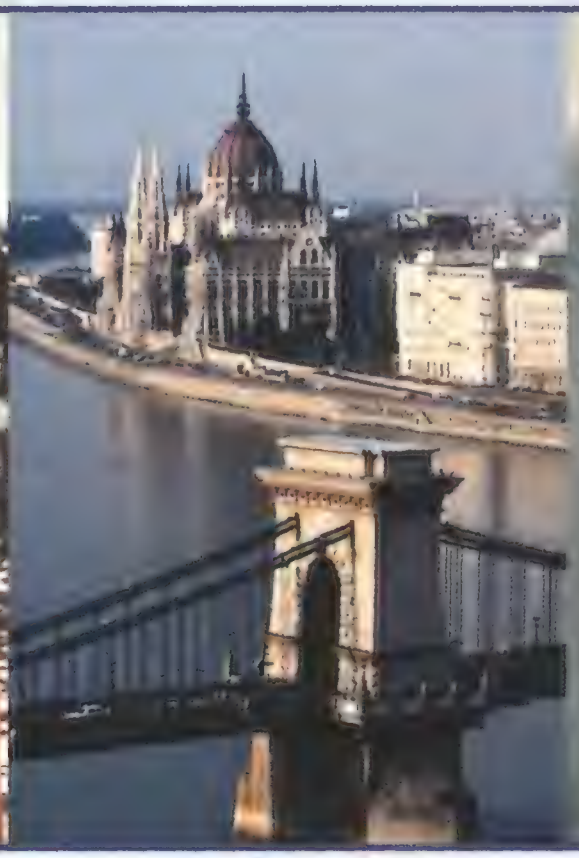

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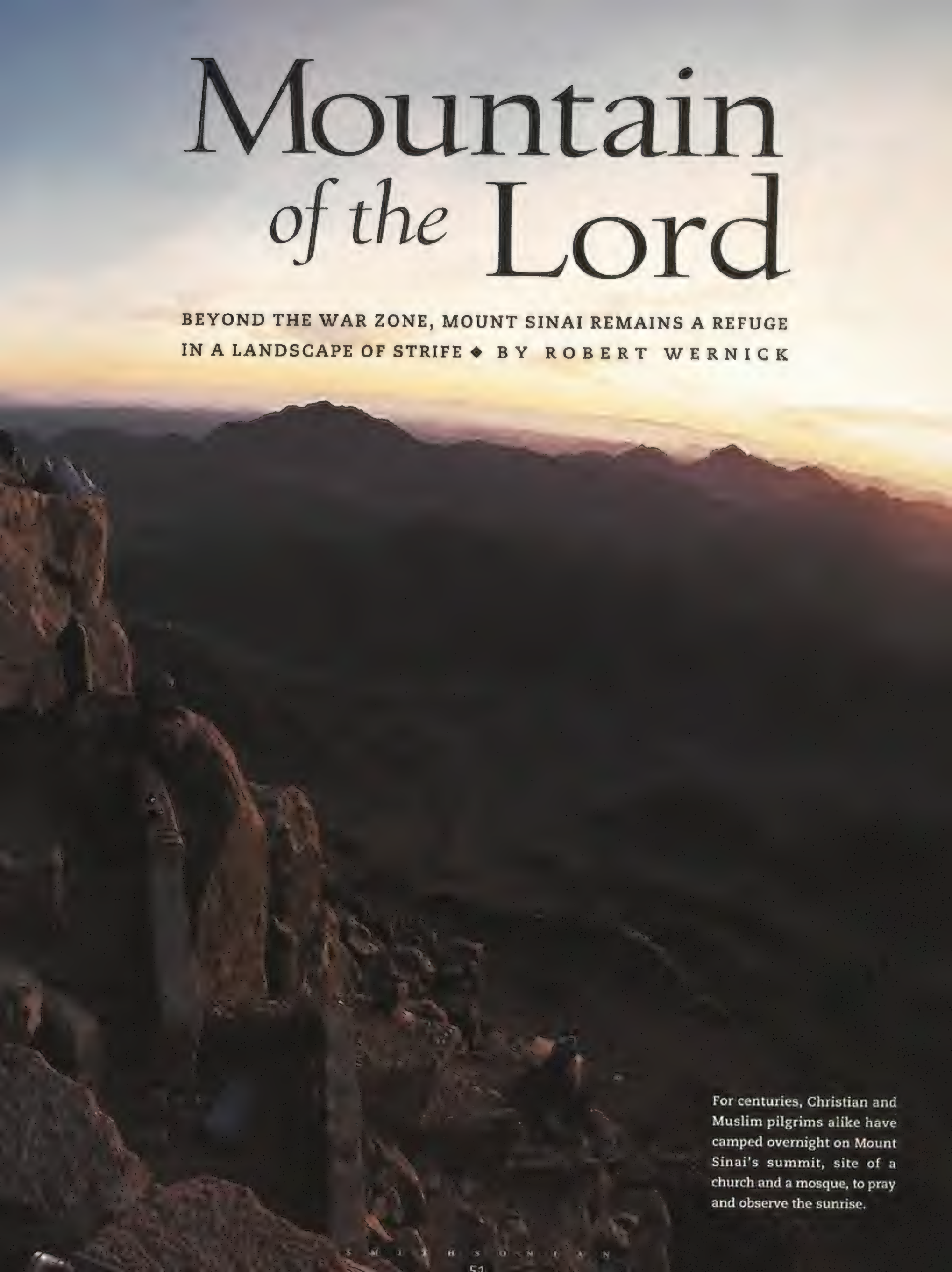
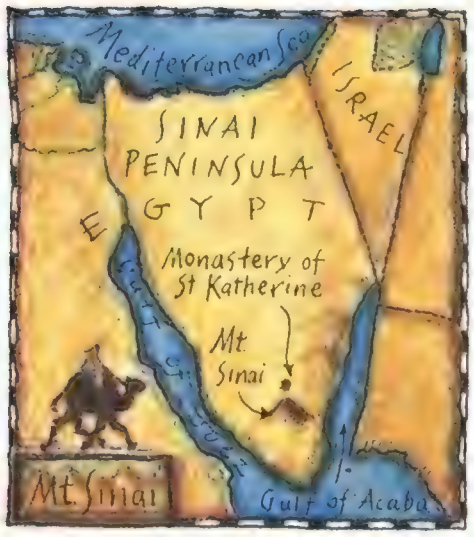
Mountain *of the* Lord

BEYOND THE WAR ZONE, MOUNT SINAI REMAINS A REFUGE IN A LANDSCAPE OF STRIFE ◆ BY ROBERT WERNICK



For centuries, Christian and Muslim pilgrims alike have camped overnight on Mount Sinai's summit, site of a church and a mosque, to pray and observe the sunrise.



The southern Sinai peninsula (map, top) is dominated by Mount Sinai and the 1,437-year-old monastery on its flank, dedicated to St. Katherine (shown in a 16th-century icon). The monastery was built around the shrub (above) said to be the Burning Bush of the Bible. From its depths, according to Exodus, the Lord told Moses, "I am the God of thy father, the God of Abraham, of Isaac and of Jacob."

"SINAI," WROTE T. E. LAWRENCE—BETTER KNOWN AS LAWRENCE of Arabia—to a friend in England in 1926, is a "jolly desert." It seems an odd choice of words to describe anything in this war-torn region. Although violence holds sway for Israelis and Palestinians, only a day's drive away, this desert seems removed from the terror. The arid landscape is punctuated only by the occasional anemic acacia tree or red-stone formation rising from the sand. Despite the desolation, my grizzled driver, piloting a hired Mercedes up the potholed road that winds unforgivingly from the Gulf of Suez to the Mountain of the Lord, insists, "In truth, it is beautiful here."

This might well be a landscape of ten million years ago. Today, the only signs of human habitation are the road itself, high-tension wires strung alongside it, and the Egyptian checkpoints, manned by peacekeeping-force soldiers. From time to time, the Mercedes passes a black goat's-wool Bedouin tent with a camel beside it or, rarely, a Toyota pickup.

No wonder that for thousands of years, only the hardiest of nomads chose to live here among these roseate granite mountains slashed by black volcanic dikes, and ravines gouged by intermittent floods. This forbidding terrain, straddling Africa and Asia, endured as an eternal no-man's-land, swept over by invading armies from the time of Pharaoh Ramses II and Alexander the Great to Napoléon Bonaparte and Moshe Dayan. But no one ever settled here.

The Hebrews, who, according to the Bible, spent 40 years wandering this wasteland—some scholars believe in the 13th century B.C.—regarded Sinai as a "great and terrible wilderness, wherein were fiery serpents, and scorpions, and drought." Once they crossed into their promised land, flowing with milk and honey, they never expressed the slightest desire to return. On a stony peak somewhere in this region, according to biblical accounts, God spoke to Moses "face to face, as a man speaketh unto his friend" and handed down the Ten Commandments on two tablets of stone.

The authors of the Old Testament never bothered to pinpoint latitude and longitude for what they variously called Mount Sinai, Mount Horeb, and the Mountain of the Lord. As a result, biblical scholars have argued for some half-dozen different peaks scattered over the peninsula. Jewish tradition does not fix any precise location. But for almost 2,000 years Christian tradition, at least, has ordained a 7,310-foot pinnacle, known to the local Bedouins as Jebel Musa, as the Mount of Moses. Trodden by millions of pilgrims over the ages, this sacred site is marked on many maps as Mount Sinai. Muslims believe that the prophet Muhammad journeyed here also.

The road to the holy mountain turns sharply to the east and begins to climb. Soon the desert's silence is broken by the chattering, huckstering, donkey-braying, engine-idling, children-playing noises of Katriin, a settlement with a population of about 6,300. Beyond it, halfway up the mountain, the thick walls of the Monastery of St. Katherine, built by the Byzantine emperor Justinian 1,437 years ago, come into view. There is no easy way to reach the summit. You can ride a camel, with a Bedouin to guide you, as far as the rock basin where, according to legend, the prophet Elijah was fed by ravens. All visitors, however, have to climb the last 750 punishing steps, carved out of solid rock, to the top. Each night, a few dozen trekkers sleep out on the cramped plateau, next to the small church and a mosque. They brave the hardship, in large measure, to witness a spectacular sunrise. On one recent morning, a hardy band clambered down from the heights to tour buses waiting in a small parking lot. "I could not sleep for all the singing,"

MAP: ELIZABETH WOLF; DAVE BARTRUFF; INSIGHT GUIDES/APA PHOTO AGENCY, SINGAPORE; PP. 50,51 JEFF ROTMAN; P. 53 DAVE BARTRUFF; HARRY GRUYAERT/MAGNUM PHOTOS

one woman grumbled. "I froze and froze and I prayed and prayed," said another. But they both insisted the experience was worth it. "The dawn," reported one fellow with a nod to Kipling, "came up like thunder." To an elderly man, "it was a spiritual experience. We were touched by an angel's wings."

When the pilgrims piled into buses and were gone, a bearded monk closed his eyes, as if in gratitude for the return of silence. "You would think," he said, "that God had made this mountain so that people could enjoy a pretty view." It wasn't always so. "Men first came here to worship, not because they thought it was a historical, or a beautiful, landmark."

Indeed, as early as A.D. 300, hermits went to Egypt's deserts to live in caves. "He who receives visits from men," explained an Italian traveler to the region in A.D. 400, "cannot expect to be visited by angels." Gradually, the hermits formed communities. In the sixth century, Emperor Justinian, in the last great age of Roman magnificence, endowed his monastery—the oldest surviving in the Christian world—on the flank of Mount Sinai. At this elevation, snows guarantee water; shrubs and lichens grow among the rocks. One such shrub was responsible for Justinian's choice of location.

It rises about ten feet high, green and bunchy, behind a retaining wall. "There it is," says the monk, "the Burning Bush." According to the Book of Exodus, this fabled bush—a relative of the blackberry bramble—burned with fire but was not consumed. From its depths, God spoke to Moses: "Put off thy shoes from off thy feet; for the place whereon thou standest *is* holy ground." The monks, tending the shrub, water it from the well at the place where Moses is said to have met his first wife, Zipporah.

"This particular specimen," says geographer Joseph Hobbs, author of the invaluable *Mount Sinai*, "might well have

For centuries, men of the Jabaliya Bedouin tribe (including the monastery's former gatekeeper, below), have performed tasks for the monks within St. Katherine's walls (bottom). The Jabaliya believe the monastery enjoys "heaven's special protection."

Tradition holds that the territory surrounding St. Katherine's (top), comprising any land reachable "within a three-and-one-third-day camel ride," belongs to the monastery. Still, the monks (including the community's bookkeeper, above) acknowledge that no buffer zone can insulate them from the strife of modernity. As many as 50,000 tourists gain admittance annually.

flourished in the days of the pharaohs who reigned at the time of the Exodus."

Behind the bush the monastery looms. Constructed also to function as a fortress at the farthest limit of Justinian's empire, the monastery's walls, punctuated with slits for raining arrows down on attackers, are up to 45 feet high and 3 feet thick; they have never been breached. Within this redoubt, monks pray and conduct their services, as they have for almost 1,500 years, surrounded by gifts showered on St. Katherine's by the pious hands of Justinian, the impious hands of Ivan the Terrible, and scores of other benefactors.

There are resplendent mosaics of biblical scenes, made in the workshops of the imperial palace in Constantinople. A collection of 2,000 icons, the largest in the world, constitutes a living, blazing history of Orthodox Christian iconography. The library, where learned monks copied and illustrated manuscripts for centuries, contains more ancient texts, says Father Justin, "than any other library, except at the Vatican." Travelers can now view a selection of the most significant books, manuscripts and icons, housed in the refurbished sacristy. This gallery, according to experts, "takes its place among the finest small museums in the world."

In the entrance corridor of the monastery hangs a copy of a document said to have been dictated by the prophet Muhammad, who once, according to legend, was welcomed here. In it, he enjoins his followers to respect the sanctuary: "If any person violates the protection . . . he foregoes the protection of God." The Sinai's Muslim overlords, with few exceptions, have honored the monastery's inviolability. In return, the monks allowed a mosque to be erected next to the basilica bell tower within their walls during the turbulent 12th-century Crusades.

The monastery's greatest treasure reposes in a golden casket inside a marble chest. Opened on the holiest of days only, it holds the remains of St. Katherine, who was martyred in Alexandria, Egypt, in the fourth century. Angels, it is said, transported her body to the top of what is now Jebel Katarina, or Mount Katherine. According to legend, a monk discovered the remains there in the 11th century; they exuded a sweet-smelling oil with curative powers. In about the year 1025, when the abbot of a monastery in Rouen, France,

DAVE BARTRUFF (2)

touched the oil and other relics, his excruciating toothache stopped hurting. Other cures followed, and vast numbers of pilgrims began flocking to the saint's Mount Sinai shrine.

Because reaching it was almost impossibly arduous—devout travelers faced voyages over seas teeming with pirates, followed by jolting camel rides through hundreds of miles of desert—St. Katherine's became the most exalted, outside Jerusalem, of Christian pilgrimage destinations. It took, so the saying went, "good intentions, stout heart, ready tongue and fat purse."

LESS THAN A CENTURY AFTER THE MONASTERY was built, the armies of Islam, emerging from Arabian deserts, quickly conquered the Middle East, North Africa and, within a hundred years, a portion of Europe. St. Katherine's was transformed into a windblown outpost in the middle of a vast Islamic sea.

The monks suddenly found themselves negotiating with victorious sultans and their soldiers, making peace with Bedouin tribes and maintaining good relations with potentially helpful Christian potentates a thousand miles away.

Today, the community numbers less than 25, down from hundreds in Justinian's day, the smallest independent church within the Orthodox union, ruled by their abbot, Archbishop Damianos. "St. Katherine's remains the most perfect relict of the 4th century left in the world," says historian Adrian Fortescue. But it does so, as scholar Joseph Hobbs points out, with the help of "a diesel generator, a telephone, a fax, a photocopier, tape cassette stereos and short-wave radios."

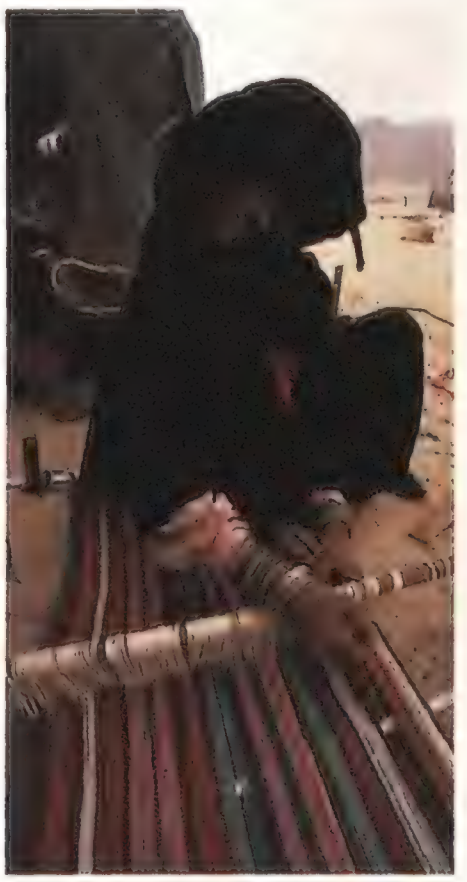
The modern world burst in with a vengeance during the Six-Day War of June 1967, when Israeli forces pushed the Egyptian Army back across the Suez Canal. The victors introduced such amenities as roads and airports. Seaside resorts soon followed. By 1979, some 50,000 visitors a year were arriving to enjoy the beaches of the Gulf of Aqaba.

After the Yom Kippur War of 1973, and the signing of the Camp David Accords between Egypt and Israel in 1979, the Sinai peninsula was restored to Egyptian control and became an integral part of that country. A well-equipped hospital, new schools, farms and hotels provided jobs, and a commodity the Bedouins, whose economy was based on barter, had little need of before—cash.

ON THE MORNING OF MY LAST DAY IN SINAI, I listened to the monks sing their eternal praise to God. By midday, I was lunching on the poolside terrace of a luxury hotel in lively Katriin. In the afternoon, I took tea with a Bedouin elder, who offered me apricots from trees in the walled garden surrounding his sturdy stone house on the mountainside.

During the summer, the Bedouin Mahmoud Mansour takes his 30 sheep to mountain pastures above the snow line, where he sleeps in a cave, "as any of my forebears might have done," he says, smiling. As an employee of the Egyptian government, he also patrols—on camel—the St. Katherine Natural Protectorate, which covers 1,740 square miles and which supports a rich assortment of desert wildlife: ibex, hyena, endangered North African wolves, the Egyptian spiny mouse, the sand fox and the rock hyrax (a rabbit-size, very distant relative of the elephant).

"I know every single cranny in these



Trekkers flock to Mount Sinai's rugged heights (top) to camp in terrain teeming with wildlife and punctuated by hidden oases and swimming holes. In this desert backcountry, hikers still encounter Bedouin nomads (like this woman at her loom) pursuing traditional handicrafts, most notably the weaving of rugs.

DAVE BARTRUFF; RICHARD T. NOWITZ

Since the late 1980s, the mushrooming of luxury resorts in settlements such as Sharm al-Sheikh (top), on the Gulf of Aqaba, has brought 55,000 visitors a year to beaches along the coast. Environmentalists contend that development is depleting scarce water resources. Nor is every Sinai citizen sanguine about the region's swift conversion to picture-postcard status. Laments one Bedouin: "In the old days, there was only pure desert, the monastery and the mountain. All was quiet."

mountains," says Mansour. He has helped stop illegal construction of houses, put an end to unauthorized rock-quarrying and cracked down on poachers trapping rare falcons. He explains to his fellow shepherds that the occasional sheep, killed by the desert's wild beasts, is far less valuable than the potential revenue brought in by the tourists.

Still, he mourns the passing of many traditions. "My people," he muses, "are no longer interested in the mountains or in gardens. Instead, they open coffee shops and work as mechanics." He is troubled that camels, once a Bedouin's most precious possession, are turned loose to run wild in the desert. But he remains optimistic. "If you do good deeds in life, like fixing a bird's broken wing or planting a tree anyone may eat from," he avers, "these gestures will earn you Paradise."

By evening, I was in Dahab, not long ago a sleepy beachside hamlet, now another stop amid a concrete line of resorts running for miles along the shore. The town's main street, parallel to the waterfront, was all lights and bustle. Foreigners and Egyptians lurched gaily through the starlit air. With waves lapping at one side of the road and mountains rising in the distance, the stresses of Cairo and the dank filth of the Nile seemed far away.

I was having dinner in a restaurant jutting out on the water when a wave, in the unpredictable way of the Red Sea, rose up and drenched me and my companions. Over loudspeakers, we could hear the voices of women singing, as they must have done 3,000 years ago after a much greater wave disposed of Pharaoh's chariots. According to Exodus, Moses' sister Miriam, celebrating that dramatic deliverance, "took a timbrel in her hand; and all the women went out after her with timbrels and with dances."

For a fleeting moment, Lawrence of Arabia had it right after all. The Sinai seemed a most "jolly desert" indeed. ♜

This is Robert Wernick's 81st story—not counting book reviews—for SMITHSONIAN.

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How will you take care of your high cholesterol and heart disease?

I've always loved to dance. So I was thrilled when my oldest grandson wanted to follow in my footsteps. But before our first lesson, I had a heart attack. I needed to lower my cholesterol. Diet and exercise didn't do it—my cholesterol was still too high. So I asked my doctor about adding ZOCOR.

ZOCOR is an effective medicine that along with diet and exercise can significantly lower total cholesterol. A clinical study among people with high cholesterol and heart disease found 42% fewer deaths from heart attack among those taking ZOCOR.[1] One tablet, taken once a day, can help people with high cholesterol and heart disease live a longer, healthier life. **Important considerations:** ZOCOR is a prescription medicine and isn't right for everyone, including women who are nursing or pregnant or who may become pregnant, anyone with liver problems, and people who are allergic to any ingredients of ZOCOR. Unexplained muscle pain or weakness could be a sign of a rare but serious side effect and should be reported to your doctor right away. Your doctor may do blood tests before and during treatment with ZOCOR to check for liver problems. To avoid serious side effects, discuss with your doctor medicine or food you should avoid while on ZOCOR (see details immediately following this ad). **Ask your doctor if ZOCOR is right for you. For more information call 1-800-MERCK-75 or visit zocor.com.**

Please read the additional information on ZOCOR immediately following this ad. Your results may vary.
[1]42% reduction based on 111/2,221 (ZOCOR) vs 189/2,223 (placebo).

ZOCOR (SIMVASTATIN)

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(SIMVASTATIN)

PLEASE READ THIS SUMMARY CAREFULLY, AND THEN ASK YOUR DOCTOR ABOUT ZOCOR. NO ADVERTISEMENT CAN PROVIDE ALL THE INFORMATION NEEDED TO PRESCRIBE A DRUG. THIS ADVERTISEMENT DOES NOT TAKE THE PLACE OF CAREFUL DISCUSSIONS WITH YOUR DOCTOR. ONLY YOUR DOCTOR HAS THE TRAINING TO WEIGH THE RISKS AND BENEFITS OF A PRESCRIPTION DRUG FOR YOU.

USES OF ZOCOR

ZOCOR is a prescription drug that is indicated as an addition to diet for many patients with high cholesterol when diet and exercise are inadequate. For patients with coronary heart disease (CHD) and high cholesterol, ZOCOR is indicated as an addition to diet to reduce the risk of death by reducing coronary death; to reduce the risk of heart attack; to reduce the risk for undergoing cardiac procedures (coronary artery bypass grafting and percutaneous transluminal coronary angioplasty); and to reduce the risk of stroke or transient ischemic attack (TIA).

WHEN ZOCOR SHOULD NOT BE USED

Some people should not take ZOCOR. Discuss this with your doctor.

ZOCOR should not be used by patients who are allergic to any of its ingredients. In addition to the active ingredient simvastatin, each tablet contains the following inactive ingredients: cellulose, lactose, magnesium stearate, iron oxides, talc, titanium dioxide, and starch. Butylated hydroxyanisole is added as a preservative.

Patients with liver problems: ZOCOR should not be used by patients with active liver disease or repeated blood test results indicating possible liver problems. (See WARNINGS.)

Women who are or may become pregnant: Pregnant women should not take ZOCOR because it may harm the fetus. **Women of childbearing age should not take ZOCOR unless it is highly unlikely that they will become pregnant.** If a woman does become pregnant while on ZOCOR, she should stop taking the drug and talk to her doctor at once.

Women who are breast-feeding should not take ZOCOR.

WARNINGS

Muscle: Tell your doctor right away if you experience any unexplained muscle pain, tenderness, or weakness at any time during treatment with ZOCOR so your doctor can decide if ZOCOR should be stopped. Some patients may have muscle pain or weakness while taking ZOCOR. Rarely, this can include muscle breakdown resulting in kidney damage. The risk of muscle breakdown is greater in patients taking certain other drugs along with ZOCOR, such as the lipid-lowering drug Lopid (gemfibrozil), and other fibrates; lipid-lowering doses of niacin (nicotinic acid); Sandimmune (cyclosporine); itraconazole, ketoconazole, and other azole antifungal drugs; the antibiotics erythromycin and clarithromycin; HIV protease inhibitors; the antidepressant nefazodone; and the calcium channel blocker verapamil. Interruption of therapy with ZOCOR should be considered if you are going to take an azole antifungal medication, such as itraconazole, or macrolide antibiotics, such as erythromycin. Avoid drinking large quantities of grapefruit juice (more than one quart daily) while on ZOCOR. The risk of muscle breakdown is greater in patients with kidney problems or diabetes.

Because there are risks in combining therapy with ZOCOR with the products listed above, your doctor should carefully weigh the potential benefits and risks. He or she should also carefully monitor patients for any muscle pain, tenderness, or weakness, particularly during the initial months of therapy and if the dose of either drug is increased. Your doctor also may monitor the level of certain muscle enzymes in your body, but there is no assurance that such monitoring will prevent the occurrence of severe muscle disease.

If you have conditions that can increase your risk of muscle breakdown, which in turn can cause kidney damage, your doctor should temporarily withhold or stop ZOCOR. Also, since there are no known adverse consequences of briefly stopping therapy with ZOCOR, treatment should be stopped a few days before elective major surgery and when any major acute medical or surgical condition occurs. Discuss this with your doctor, who can explain these conditions to you.

Liver: About 1% of patients who took ZOCOR in clinical trials developed elevated levels of some liver enzymes. Patients who had these increases usually had no symptoms. Elevated liver enzymes usually returned to normal levels when therapy with ZOCOR was stopped.

In the ZOCOR Survival Study, the number of patients with more than one liver enzyme level elevation to greater than 3 times the normal upper limit was no different between the ZOCOR and placebo groups. Only 8 patients on ZOCOR and 5 on placebo discontinued therapy due to elevated liver enzyme levels. Patients were started on 20 mg of ZOCOR, and one third had their dose raised to 40 mg.

Your doctor should perform routine blood tests to check these enzymes before you start treatment with ZOCOR and periodically thereafter (for example, semiannually) for your first year of treatment or until 1 year after your last elevation in dose. Patients titrated to the 80-mg dose should receive an additional test at 3 months. If your enzyme levels increase, your doctor should order more frequent tests. If your liver enzyme levels remain unusually high, your doctor should discontinue your medication.

Tell your doctor about any liver disease you may have had in the past and about how much alcohol you consume. ZOCOR should be used with caution in patients who consume large amounts of alcohol.

PRECAUTIONS

Before starting treatment with ZOCOR, try to lower your cholesterol by other methods such as diet, exercise, and weight loss. Ask your doctor about how best to do this. Any other medical problems that can cause high cholesterol should also be treated.

Drug Interactions: Because of possible serious drug interactions, it is important to tell your doctor what other drugs you are taking, including those obtained without a prescription.

ZOCOR® (simvastatin) can interact with cyclosporine (Sandimmune), itraconazole, ketoconazole, gemfibrozil, niacin, erythromycin, clarithromycin, HIV protease inhibitors, nefazodone, and verapamil.

To avoid possible serious side effects, avoid drinking large quantities of grapefruit juice (more than one quart daily) while on ZOCOR. (See WARNINGS, Muscle.)

Some patients taking lipid-lowering agents similar to ZOCOR and coumarin anticoagulants (a type of blood thinner) have experienced bleeding and/or increased blood clotting time. Patients taking these medicines should have their blood tested before starting therapy with ZOCOR and should continue to be monitored.

Central Nervous System Toxicity; Cancer, Mutations, Impairment of Fertility: Like most prescription drugs, ZOCOR was required to be tested on animals before it was marketed for human use. Often these tests were designed to achieve higher drug concentrations than humans achieve at recommended dosing. In some tests, the animals had damage to the nerves in the central nervous system. In studies of mice with high doses of ZOCOR, the likelihood of certain types of cancerous tumors increased. No evidence of mutations of or damage to genetic material has been seen. In one study with ZOCOR, there was decreased fertility in male rats.

Pregnancy: Pregnant women should not take ZOCOR because it may harm the fetus.

Safety in pregnancy has not been established. In studies with lipid-lowering agents similar to ZOCOR, there have been rare reports of birth defects of the skeleton and digestive system. Therefore, women of childbearing age should not take ZOCOR unless it is highly unlikely they will become pregnant. If a woman does become pregnant while taking ZOCOR, she should stop taking the drug and talk to her doctor at once. The active ingredient of ZOCOR did not cause birth defects in rats at 3 times the human dose or in rabbits at 3 times the human dose.

Nursing Mothers: Drugs taken by nursing mothers may be present in their breast milk. Because of the potential for serious adverse reactions in nursing infants, a woman taking ZOCOR should not breast-feed. (See WHEN ZOCOR SHOULD NOT BE USED.)

Pediatric Use: ZOCOR is not recommended for children or patients under 20 years of age.

Geriatric Use: Higher blood levels of active drug were seen in elderly patients (70-78 years of age) compared with younger patients (18-30 years of age) in one study. In other studies, the cholesterol-lowering effects of ZOCOR were at least as great in elderly patients as in younger patients, and there were no overall differences in safety between elderly and younger patients over the 20-80 mg/day dosage range.

SIDE EFFECTS

Most patients tolerate treatment with ZOCOR well; however, like all prescription drugs, ZOCOR can cause side effects, and some of them can be serious. Side effects that do occur are usually mild and short-lived. Only your doctor can weigh the risks versus the benefits of any prescription drug. In clinical studies with ZOCOR, less than 1.5% of patients dropped out of the studies because of side effects. In a large, long-term study, patients taking ZOCOR experienced similar side effects to those patients taking placebo (sugar pills). Some of the side effects that have been reported with ZOCOR or related drugs are listed below. This list is not complete. Be sure to ask your doctor about side effects before taking ZOCOR and to discuss any side effects that occur.

Digestive System: Constipation, diarrhea, upset stomach, gas, heartburn, stomach pain/cramps, anorexia, loss of appetite, nausea, inflammation of the pancreas, hepatitis, jaundice, fatty changes in the liver, and, rarely, severe liver damage and failure, cirrhosis, and liver cancer.

Muscle, Skeletal: Muscle cramps, aches, pain, and weakness; joint pain; muscle breakdown.

Nervous System: Dizziness, headache, insomnia, tingling, memory loss, damage to nerves causing weakness and/or loss of sensation and/or abnormal sensations, anxiety, depression, tremor, loss of balance, psychic disturbances.

Skin: Rash, itching, hair loss, dryness, nodules, discoloration.

Eye/Senses: Blurred vision, altered taste sensation, progression of cataracts, eye muscle weakness.

Hypersensitivity (Allergic) Reactions: On rare occasions, a wide variety of symptoms have been reported to occur either alone or together in groups (referred to as a syndrome) that appeared to be based on allergic-type reactions, which may rarely be fatal. These have included one or more of the following: a severe generalized reaction that may include shortness of breath, wheezing, digestive symptoms, and low blood pressure and even shock; an allergic reaction with swelling of the face, lips, tongue and/or throat with difficulty swallowing or breathing; symptoms mimicking lupus (a disorder in which a person's immune system may attack parts of his or her own body); severe muscle and blood vessel inflammation, sometimes including rash; bruises; various disorders of blood cells (that could result in anemia, infection, or blood clotting problems) or abnormal blood tests; inflamed or painful joints; hives; fatigue and weakness; sensitivity to sunlight; fever, chills; flushing; difficulty breathing; and severe skin disorders that vary from rash to a serious burn-like shedding of skin all over the body, including mucous membranes such as the lining of the mouth.

Other: Loss of sexual desire, breast enlargement, impotence.

Laboratory Tests: Liver function test abnormalities including elevated alkaline phosphatase and bilirubin; thyroid function abnormalities.

NOTE: This summary provides important information about ZOCOR. If you would like more information, ask your doctor or pharmacist to let you read the complete prescribing information and then discuss it with them.

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History's first jet airline passengers boarded a Comet, May 2, 1952.

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COMET'S TALE

A HALF CENTURY AGO, THE FIRST JET AIRLINER DELIGHTED PASSENGERS WITH SWIFT, SMOOTH FLIGHTS—UNTIL A FATAL STRUCTURAL FLAW DOOMED ITS GLORY

BY ROBERT G. PUSHKAR

THE THRONG OF SPECTATORS, INCLUDING FAMED AIRplane designer Sir Geoffrey de Havilland, heard the earsplitting shriek before they saw the sleek, bullet-shaped aircraft burst out of the mist and hurtle down the runway at London Airport. The Comet 1 airliner roared into the air—and into history—on 20,000 pounds of thrust from its four De Havilland Ghost jet engines. For the first time ever, a jet-propelled aircraft was carrying passengers over a scheduled commercial route.

It was Saturday, May 2, 1952. On board were 36 passengers, six crew members and 30 bags of mail. At the Comet's controls, British Overseas Airways Capt. Michael Majendie headed the jet toward Rome, the first of five stops on the 6,724-mile journey to Johannesburg, South Africa. The plane smoothly accelerated to a cruising altitude of 35,000 feet and a speed of 460 miles per hour, more than 100 miles per hour faster than the fastest propeller-driven airliner. Suddenly, the world was a smaller place.

Lord Brabazon of Tara, whose committee conceived the Comet, earned his pilot's license in 1910.

Less than 24 hours later, thousands more onlookers ringed Johannesburg's Palmieterfontein Airport as the Comet 1—registration G-ALYP, dubbed "Yoke Peter," from the phonetic alphabet then in use in Britain (George-Able-Love-Yoke-Peter)—streaked into view. Capt. R. C. Alabaster, now 84, who flew the last three legs of the flight from Khartoum, remembers the scene vividly. "Oddly enough, as we circled the airport we could see all these cars and people blocking the roads, and we thought it just must be busy. It wasn't until after we landed that we learned they had come to see *us*."

Comet flight engineer Alan Johnson, now 83, who had flown many test flights, says, "This trip was the hardest because we had to make sure we got into Jo'burg on time and out the next day. By then I was quite used to crowds wherever we flew."

THOUGH AUBREY COOKMAN, AN EDITOR AT *POPULAR Mechanics* magazine, found the plane noisier than he had expected, he told reporters that his only regret was that the United States wouldn't have anything like the Comet for several years. He was right: the British were far ahead of the United States in the development of passenger jets.

The revolutionary planes could be traced to World War II, when a group of visionaries, led by Lord Brabazon of Tara (often called the father of British aviation), convened to study Great Britain's postwar position in commercial aviation. The committee was haunted by the knowledge that by 1939, the American twin-engine Douglas DC-3 was carrying a staggering 90 percent of the world's airline passengers. America ruled the skies and looked poised to continue to do so. In the war years, the much bigger and faster Douglas DC-4 and the Lockheed Constellation 649 took to the air, ready to jump into commercial service as soon as the war ended.

Brabazon's group knew that the noise and vibration of propeller-driven planes were significant fatigue factors for passengers on long-distance flights, as four behemoth 18-cylinder engines responded to thousands of gasoline-fueled explosions per minute. Such engines required complex supercharging—forced compression of air into the cylinders—to cruise efficiently at high altitudes, above bumpy and hazardous weather. Though the big piston engines were crafted with skill and precision, they simply could not be made to run smoothly, nor could they be easily made more powerful than they already were.

The committee was also aware that jet engines, invented independently before the war by both English and German experimenters, were virtually vibration-free. Furthermore, jets were at home at high speeds and high altitude. If the British could parlay their lead in jet-engine technology into a new airliner, they might be able to break America's choke hold on commercial airline sales.

By war's end, only one British manufacturer—De Havilland—had built a jet engine and designed a plane for it. With the blessing of Britain's Ministry of Supply and working under a cloak of secrecy, Sir Geoffrey accepted the challenge of creating a commercial jet airliner.

A major problem for the designers was fuel consumption, which was at least three times greater for jets than for piston engines, especially at low altitudes. Kerosene was the fuel, and 1945-vintage turbojet engines consumed it three to four times as fast at 10,000 feet as at 30,000. Sir Geoffrey reasoned that a plane could fly more efficiently at 35,000 feet, where the air was thinner and less power would be required for propulsion.

Such high-flying planes, though, would need a pressurized cabin to allow passengers to breathe without oxygen masks. Pressurization would mean that as the airliner climbed to its cruising altitude nearly seven miles above the earth, the cabin would have to be pumped with air until its interior pressure exceeded the pressure outside the fuselage by about five pounds per square inch. As the plane descended to land, cabin pressure would have to be bled off again. Each cycle would put enormous stress on the plane's structure; the tubular cabin would stretch slightly when pressurized, then contract as pressure was released.

Just three years after full-fledged design work commenced, De Havilland chief test pilot John Cunningham lifted the Comet off the ground for the first time and pronounced the plane "Very promising. Very quick." Joining him as test pilots were Michael Majendie and Ernest Rodley, now 87, who became the world's first certified commercial jet pilot. "I was able to get down to the Ministry of Aviation in London to get my license endorsed first," says Rodley. "That's the only reason I've achieved fame." Of Majendie, an expert in flight planning, he says, "He was the brains, and I was the experience. Together we made quite a little team."

The British Overseas Airways Corporation ordered eight of the airliners, and as word spread, other airlines came knocking on De Havilland's door. Only one U.S. carrier, Pan Am, placed an order, for three larger, longer-range Comet 3s, which were still on the drawing board. For the

NATIONAL AIR AND SPACE MUSEUM, SMITHSONIAN INSTITUTION; P. 61 ADRIAN MEREDITH PHOTOGRAPHY/BRITISH AIRWAYS ARCHIVE; MUSEUM OF FLIGHT/CORBIS; BETTMANN/CORBIS; R.E.G. DAVIES COLLECTION

John Cunningham (left and above) test piloted the first Comet (left). The jet's 36-seat passenger cabin (top) was small even by contemporary propeller-driven-airliner standards. A 1953 Comet crash near Calcutta, India (below), was never fully explained.

most part, the American airline industry—then highly profitable with its existing propeller-driven fleets—had little interest in spending huge amounts of money for untried, fuel-guzzling jets.

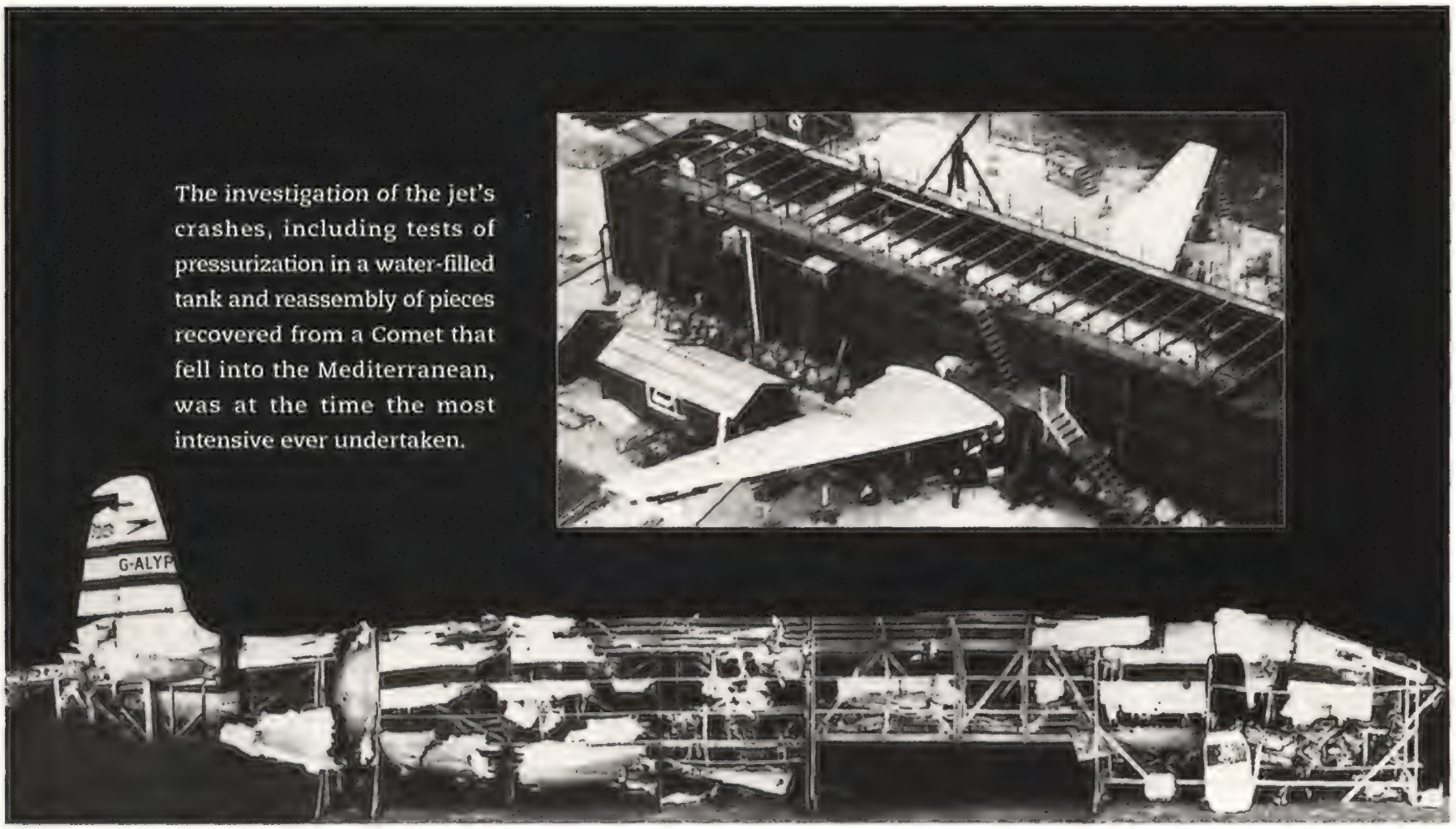
In only its first year, the Comet flew 104.6 million miles, carrying 28,000 passengers. Then, on October 26, 1952, a Comet leaving Rome ran off the runway and skidded to a halt with a broken landing gear. The 35 passengers and eight crew members survived. Five months later, a Canadian Pacific Comet bound from London to Sydney crashed on takeoff at Karachi, Pakistan, and burned, killing all 11 passengers and the crew. An investigation revealed a flaw in wing configuration. Revised pilot instructions and a change in the wings' leading edges solved the problem.

Then, two months later, a year to the day after the inaugural flight, a BOAC Comet with 43 passengers and crew disintegrated at 10,000 feet after leaving Calcutta in a heavy thunderstorm. Eight months after that, on January 10, 1954, something went terribly wrong at 26,000 feet on a BOAC flight a few minutes out of Rome. "I heard a roar, very high," police quoted one eyewitness as telling them. "Then there was a series of blasts. The next thing I saw was a streak of smoke plunging perpendicularly into the sea." The plane, the inaugural Yoke Peter, carried 29 passengers and a crew of six.

The next day, BOAC grounded all Comet flights. "Initially, we didn't think it could be mechanical breakup," says Captain Alabaster. "We had every confidence in the airplane." Adds Ernest Rodley: "It was a perfect airplane as far as we were concerned. We were absolutely puzzled by the problems." The Ministry of Civil Aviation launched the largest aircraft accident investigation ever undertaken at the time, and the British Admiralty started a salvage operation—no easy task, given that the plane had gone down in 500 feet of water.

Within a month, the navy had brought up a big section of Yoke Peter's tail, along with skin from the fuselage and miscellaneous other parts. The wreckage was taken to the Royal Aircraft Establishment at Farnborough, England, for scrutiny by scientists and engineers. After investigators concluded that "there appeared to be no justification for placing special restrictions on the Comet aircraft," the planes began flying again. Public confidence remained high; every seat on the first resumed flight was filled. But on April 8, even as Yoke Peter's remains were still being assembled at Farnborough, a South African Airways Comet on a flight from Rome to Cairo lost radio contact at 35,500 feet and fell into the Mediterranean. Fourteen passengers and seven crew members were lost. Comets were immediately grounded for the second time in three months.

Prime Minister Winston Churchill now intervened. "The



The investigation of the jet's crashes, including tests of pressurization in a water-filled tank and reassembly of pieces recovered from a Comet that fell into the Mediterranean, was at the time the most intensive ever undertaken.

cost of solving the Comet mystery must be reckoned in neither money nor manpower," he declared. At stake were no less than the credibility of the British aircraft industry and the viability of jet aircraft worldwide.

YOKE PETER'S REASSEMBLED PIECES POINTED TO METAL fatigue. But why? Pressurization was the leading suspect. Says Captain Rodley, who took part in the inquiry: "No one had taken into consideration the pressurizing cycles on the fuselage for a given time span, which were faster than the equivalent cycles in the slower, propeller-driven airplanes." To gauge the effect of these cycles, an entire Comet fuselage was placed in a giant water tank, and its sealed interior filled with water. To simulate cabin-pressure changes in an aircraft climbing to 35,000 feet and then descending again, interior pressure was increased and decreased at three-minute intervals. Around-the-clock testing aged the Comet nearly 40 times faster than actual service.

In the meantime, autopsy reports from the Italian pathologist who examined the bodies of victims of one of the crashes indicated they had died "by violent movement and explosive decompression." Evidence pointed to the catastrophic failure of the fuselage. The final clue, revealing the weakness in the Comet's structure, turned up on June 24 in the tank at Farnborough, where the immersed test Comet had been subjected to the equivalent of 9,000 flying hours. Instruments showed a sudden drop in cabin pressure, indicating that something had happened in the tank.

When the drains were opened and the water flooded out, scientists stared in grim amazement. Repeated pressurization had caused the fuselage to split. One fracture started in the corner of a window atop the aircraft where radio aerials were housed and continued for eight feet, passing directly through a window frame in its path. Closer examination showed discoloration and crystallization, telltale evidence of metal fatigue. At high altitude, after many pressurization cycles, the Comets' fuselages simply lost their ability to contain high air pressure, and the planes exploded with bomblike force.

After the investigation, the Comet 1's future was sealed. It never carried another passenger. Neither did its would-be successors, Comets 2 and 3. Comet 4 was four years in production, and by the time it went into service it had been overtaken by developments in the United States. Fewer than 70 were ever built for airline service.

On July 15, 1954, test pilot Tex Johnston lifted the cream-and-buff Boeing 367-80 (the famous "Dash-80," now in the collection of the Smithsonian's National Air and Space Museum) off the runway at Renton, Washington. It was the first flight of what would become a new jet airliner, the Boeing 707, with more than three times the passenger capacity of the Comet 1. It would enter service in 1958, at the same time as the much smaller Comet 4. In all, eight hundred and fifty-five 707s would roll off Boeing's assembly lines. The United States had entered the jet age, where it would maintain its dominance into the 21st century.

Still, Boeing had not gotten there first. That honor went to De Havilland and the Comet, which had made a shrinking world even smaller, changing forever the way its people traveled the globe.

Robert G. Pushkar is a Boston-area freelance writer and photographer.

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Not a lot of

Ocelots

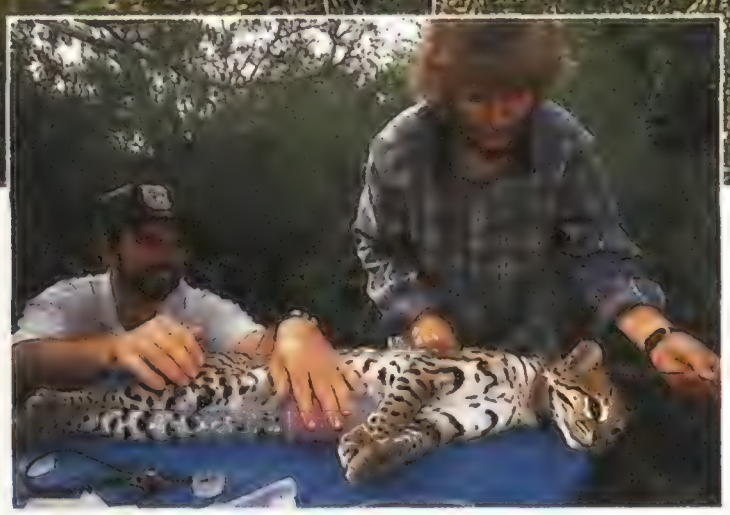
ONCE THOUGHT TO HAVE VANISHED FROM NORTH AMERICA—VICTIMS OF HUNTING AND HABITAT LOSS—THE CATS MAINTAIN A SLENDER PAWHOLD IN THE THICKETS OF SOUTH TEXAS

BY ADELE CONOVER

PEERING THROUGH THE THICK, THORNY SOUTH Texas brush, I can barely make out a feline form, its superb, spotted coat making it all but invisible. For nearly an hour, the creature stares at me in my pickup truck, ignoring a steady stream of vehicles crammed with bird-watchers bumping past on the road.

Suddenly, the cat—about twice the size of an ordinary tabby—rises, elegantly arches its back and glares at me one last time. Then, with the haughty grace of a fashion model, this rare Texas ocelot melts into the brush.

It was two decades ago that pioneer researcher Michael Tewes, now 44, came here to the Granjeño Research Natural Area, on the edge of the Laguna Atascosa National Wildlife Refuge (LANWR), as a graduate student on a lonely quest to find and study the Texas ocelot. Some biologists thought that it had been wiped out in the United States long before. "My ecology professor bet me a fifth of Jack Daniels I'd never find 'em," says Tewes, now coordinator of the Feline Research Program at the Caesar Kleburg Wildlife Research Institute at Texas A&M University–Kingsville.



Biologists Tim Cooper and Linda Laack measure a sedated ocelot (left) captured in the dense Texas brush typical of Laguna Atascosa National Wildlife Refuge.

The professor lost, of course, partly because of the disappearing act I saw in Granjeño, which is characteristic of the ocelot. By retreating into congenial environments, it has managed to survive not only in Texas but also in the remaining forests and thickets of Mexico and Central and South America. No one knows how many ocelots there are in the world, but Tewes says the population in Texas is somewhere between 80 and 120. Perhaps 30 to 40 reside in and around LANWR, while the rest are concentrated 40 miles to the north on several ranches that provide friendly refuge.

At one time the dappled cat's range in the United States extended across much of Texas, as well as Louisiana, Arkansas and Arizona. Everywhere, however, its tawny hide—a "most wonderful tangle of [blackish] stripes, bars, chains, spots, dots, and smudges," as naturalist and writer Ernest Thompson Seton once described it—was an irresistible prize. Seton added that a "trapper, frontiersman, or saddle-dandy of the sunny Rio Grande Plains did not consider himself dressed unless the silver of his gear was shining on a background of soft gray fur, the black-blotched velvet robe of an Ocelot." Bird painter John J. Audubon's son, J.W., who called ocelots "Leopard-Cats," noted that their "beautiful skin makes a most favorite bullet pouch." At one point, more than 200,000 ocelots were killed each year for their skins.

In 1980, an ocelot coat, requiring the hides of as many as 12 animals, sold for as much as $40,000. Although the cats are protected now in most places by the Convention on International Trade in Endangered Species (CITES), poaching still takes a toll.

But it is the steady loss of ocelot habitat that devastated their population in Texas. The same soil that supports ocelot-friendly thickets also makes wonderful farmland. "Obviously, humans and wildlife were competing for the same areas," says Tewes.

Once, "clearing that land must have been horribly hard," says Texas rancher Michael Corbett, 52, whose grandfather tamed his corner of the thorny landscape with axes and hired hands back in 1918. But bulldozers and other machines have made the brush easier to control. "As a result, since the 1920s more than 95 percent of the native thorn-scrub communities in the lower Rio Grande Valley have been converted for agricultural or urban purposes," says Tewes. "Now less than one-half of one percent of ocelot habitat remains."

Because 97 percent of Texas land is

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privately owned, the hope for ocelots—apart from the 90,000-acre LANWR—lies with landowners. In a promising trend, says Tewes' boss, Fred C. Bryant, director of the Caesar Kleburg Wildlife Research Institute, some owners are finding that a "wild" ranch can be more profitable than a "tame" one. "Ranchers are discovering they can make $10 an acre on hunting revenues [for deer, Texas doves, ducks and other legal game], while cattle brings about $2 an acre," he explains.

This is good news for ocelots. When Tewes initially started looking for them, his first guides to the cat's whereabouts were friendly ranchers like Corbett and Frank Yturria. "It's ranchers like these who are the future of cat recovery in Texas," says Tewes.

"As controversial as it now may seem," says Corbett, whose 4,500-acre ranch is the habitat of choice for one key ocelot population, "it's the hunters who've saved the ocelot. Our ranch is devoted to wildlife. Thank heavens we didn't clear it all, back when we only farmed and ran cattle." Corbett's ranch is in the federal Conservation Reserve Program (CRP), a voluntary farmer–government partnership. "The CRP and hunting have saved us. It's too difficult to make a living farming now, and cattle get less profitable."

Tewes trapped his first ocelot on the Corbett Ranch on March 2, 1982. He and his colleagues had set cage traps in promising thickets, but for days failed to bag even an opossum. Then one morning they were greeted at their first trap by a spotted cat, "flagging its long ringed tail at us," says Tewes. "I shouted, 'It's an ocelot!' and promptly crushed my soda can with my bare hands." Thus began the first scientific inquiry into the Texas variety.

Yturria is no less concerned with protecting the ocelot. Under a plan worked out with the U.S. Fish and Wildlife Service (FWS) several years ago, he set aside 600 acres of brush in the middle of his 15,000 acres north of the Rio Grande Valley. "I realized I was part of the problem when I found out that the land I was clearing for cattle still held the ocelot," he says. "I'd like to see some semblance of this country just like I remember it as a boy."

When Yturria was growing up in the 1930s, both ocelots and some jaguars made Texas their home. And when his great-grandfather started ranching here around 150 years ago, 6 of the 37 species of wildcats in the world could be found in what is now Texas. Four of them—the mountain lion, the bobcat, the jaguarundi and the ocelot—are thought to remain, though the jaguar and the margay have vanished. (The last known Texas jaguar was shot just outside Kingsville in 1948, and the margay, a sort of miniature ocelot, was last seen 100 years before, near Eagle Pass, on the Mexican border.)

Until recently, ocelots had a reputation as varmints, since they were often accused—sometimes with good reason—of raiding the henhouse. Taking advantage of their taste for poultry, Tewes used live chickens to draw the cats to his traps. That wasn't necessarily bad news for the bait. The chickens were safe in separate cages at the rear of the traps and even viewed captured ocelots as a food source. "I often found them picking ticks off an ocelot's head in the trap," says Tewes.

Ocelots in the wild will go after rodents, rabbits, birds, snakes, lizards and even fish. Some naturalists say they'll also stalk bigger game—red brocket deer and squirrel monkeys.

Noted Smithsonian mammalogist Louise Emmons, in her classic 1980s study of ocelots in Peru, reports they seem fond of playing with their food: "Once in Peru I watched an ocelot walk out on the path with a baby *Proechimys* [spiny rat] in its mouth. . . . It put it down and let it run away briefly before pouncing on it. It repeated its 'game' several times, alternately batting the baby rat a bit with its paw—just as we've all seen domestic cats do—before finally picking it up in its mouth and heading back into the forest . . . presumably to nosh on its catch."

In contrast to our stereotypical view of the cat as a loner, Emmons' work suggests that ocelots may have a more social lifestyle than fellow felines such as jaguars, pumas and tigers. "Although the sexes each maintained individual territories and, as is usual among many cat species, a dominant male's territory overlapped several female tracts," she recounted, "the cats would often meet and spend time together. And this included at least two males, a father and son, who, one would expect, wouldn't have tolerated each other."

This Venezuelan ocelot has killed a common iguana by biting it in the neck.

ERWIN & PEGGY BAUER

One of Tewes' Texas colleagues, Linda Laack, 41, a FWS field biologist at LANWR, reports that ocelots are "solitary but hardly antisocial." Ocelot

Though many ocelots have died for fashion, habitat loss is now the greater threat. Texas rancher Frank Yturria (top) and others have set aside brushlands for the cats.

mothers, she says, are dutiful. "Usually, they protect the kittens by moving them from den to den, sometimes as often as five times in their first few months." Dens are located on the ground, well hidden and defended by thorn scrub. Once, though, Laack noted that a mother had stashed her kitten in a tree before going out hunting. "There I was, intent on setting a trap at the base of a tree," she says, "when suddenly it was 'raining' cats. The kitten landed near me before it quickly bounded away." Females teach their young to hunt, and if there is enough food, they will take motherhood one step further by setting their daughters up in a kind of land tenure system. "They'll subdivide their territory to accommodate their daughters," says Laack. "But sons, too, are allowed to hang around for a couple of years, as long as the mother is still associated with the son's father. Or it may be that they stay with mom or in her territory for longer, to further mature and hone survival skills."

For an ocelot in Texas—with only a few thousand free acres of possible habitat, separated by vast tracts of farms, ranches, development and highways—finding a territory is especially challenging. One young male from the Yturria Ranch managed to cross a 27-mile gantlet of highways, roads and farmland before being hit by a car and killed near Harlingen.

"Vehicles are the enemy," says Tewes. "In the last few years at least 20 ocelots have been killed by them." The Texas Department of Transportation has been experimenting with culvert underpasses for ocelots and other wildlife, and the FWS is continuing its 20-year project to develop a wildlife corridor along the Rio Grande.

"Once an ocelot does get a territory, it takes a lot of the male's time to access females and defend his right to them," says Tewes. A case in point, he says, involved "a macho male that I had tracked for a couple of years at LANWR. Soon M61, as we called him, moved in on a female, F30, who was already part of the harem of the resident male, M35. M61 kicked M35 out of F30's life. When M35 got killed by a car, M61 moved in, grabbing territory right and left and, with a certain bravado, claiming another M35 female as well."

Females, too, have to fight for good-quality range. F88, known as Sabia, is one example. Laack first found her as a 2-week-old kitten in 1985. She soon discovered that the cat didn't hesitate to assert herself, and F88 picked up scars from many battles. First she chased away another female from a subterritory she inherited from her mother. But she seemed to dream of greener pastures—or perhaps pricklier ones. By February 1988, when she was 2 years old, she had established a home range on the choicest parcel around the Granjeño, a little more than a mile from her birthplace. Here Laack tracked her for ten years, losing her once for five years when her collar dropped off, only to retrap her in 1996, then lose her again in 1998.

AT DUSK ONE DAY, I AM ALONE AGAIN in a borrowed pickup truck, patrolling LANWR and hoping for another ocelot sighting. Peccaries play on the road, looking in the fading light like rollicking plush toys. A flock of redhead ducks passes over, and a pair of ospreys leap from one dead yucca to another. Then, high on a hill above the laguna, a good-sized cat strides along the ledge of an overlook used by bird-watchers. A bobcat? Too refined, I think. Although bobcats and ocelots weigh about the same, a bobcat is the tough-guy rugby fan in full bellow, while an ocelot is the reserved spectator at Wimbledon's center court. When darkness falls, I hear a distinct meow.

Back at LANWR headquarters, I keep my own counsel. Who would believe that I spotted another ocelot? A week later, though, Laack e-mails me: "You are going to be so envious. I trapped a new male ocelot!" Sure enough, it turns out she trapped it near the bird-watcher overlook. A few days later she phones: "We got another one—a female!" Subsequent radio tracking confirms that the two cats are staying in the area and are even hanging out together. "Now that," says Laack, "makes me cautiously optimistic about the future of the Texas ocelot."

Frequent contributor Adele Conover wrote on kit foxes in the August 2001 SMITHSONIAN.

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Completely at home high in branches, an ocelot in Belize may rest in trees during the day, then hunt on the ground at night. Texas ocelots tend to spend more time on the ground, preferring the cover provided by entangled, thorny brush stands.

Stieglitz in Focus

A NEW EXHIBITION AT WASHINGTON'S NATIONAL GALLERY OF ART TRACKS THE DEVELOPMENT OF SEMINAL PHOTOGRAPHER ALFRED STIEGLITZ ◆ BY DOUG STEWART

When photographer Alfred Stieglitz (below, in his *Self-Portrait* taken about 1911) arrived in Paris in 1894 at age 30, he wrote in *The American Amateur Photographer*: "The great city is full of fascination and beauty. I am particularly pleased in studying the different phases of life here, have done some photographing." (His subtle-toned *Wet Day on the Boulevard—Paris* was taken in 1894 at the intersection of Boulevard des Italiens and rue Scribe.) Throughout his 50-year career, Stieglitz never stopped documenting contemporary life and the changing world around him.

IN THE SUMMER OF 1875, A SMALL-town portrait photographer in upstate New York invited an 11-year-old boy to join him in his darkroom. The youngster watched in fascination as faces slowly appeared on coated-metal plates submerged in developing trays. When the photographer bent over the finished tintypes to brush a bit of red pigment onto faces in the photographs, the boy asked why he did that.

"Makes 'em look more natural," the photographer replied.

"I wouldn't do that if I were you," the lad shot back.

The young upstart was Alfred Stieglitz. Brilliant, opinionated, and often tactless, he would do more than anyone in America to persuade the art world that photography deserved a place alongside painting and sculpture. Although his legacy has been colored by his battles on behalf of other photographers, his role as the nation's earliest champion of modernist painting and his marriage to painter Georgia O'Keeffe, Stieglitz was himself a consummate photographer, as a new exhibition at Washington's National Gallery of Art demonstrates. Supported by the Eastman Kodak Company, the show—"Alfred Stieglitz: Known and Unknown"—is on view from June 2 through Septem-

In the summer of 1887, Stieglitz traveled through Italy recording scenes of city and village life. Many of these photographs were inspired by popular paintings of the day. For example, *The Last Joke—Bellagio* (opposite) probably took its cue from a widely reproduced painting by Austrian artist Ludwig Passini. Praised for its spontaneity, the photograph won first prize in an 1887 competition sponsored by *The Amateur Photographer*. Like many of his contemporaries, Stieglitz made misty, atmospheric studies at the turn of the century, but he also focused on New York City's dynamism and modernity. He shot *The Hand of Man* (above) in 1902 from the back of a train pulling into the freight yard of the Long Island City railroad station.

ber 1 and is accompanied by a scholarly two-volume publication and an on-line exhibition at www.nga.gov.

"Today Stieglitz is most known for his portraits of O'Keeffe and for his studies of New York City from around the turn of the 20th century," says Sarah Greenough, the National Gallery curator who organized the exhibition. "But many of his other photographs have not been seen or reproduced in the last 50 years." The 100 prints in the new exhibition are drawn from the more than 1,600 photographs (all printed and mounted by Stieglitz himself) that O'Keeffe bequeathed to the National Gallery in two gifts—the first in 1949, a few years after his death, and the second in 1980. "This is far and away the most comprehensive collection of Stieglitz's photographs that exists anywhere," Greenough says.

The eldest of six children in a family of argumentative German-Americans, Alfred Stieglitz (pronounced Steeg-litz) was born in 1864 in Hoboken, New Jersey, and raised in a brownstone on Manhattan's Upper East Side. Small in stature, with unruly dark hair and a broad, crooked nose (broken in a childhood fall), Stieglitz had intense, deep-set eyes that give him a romantic, intimidating air in early portraits.

His father, a retired woolen merchant and Sunday painter, moved the family back to Germany in 1881. The next year, 18-year-old Alfred began studying mechanical engineering at Berlin's Technische Hochschule but soon switched to photography, then being transformed by better cameras and chemicals.

Eager from the outset to elevate photography's status, he hiked the European countryside with his camera, producing artistic scenes of peasants scything hay and mending nets on the Dutch seacoast. Of a later picture-taking sojourn in Germany's Black Forest, he wrote: "No tall factory buildings with their modern rectangular lines of

ALL: NATIONAL GALLERY OF ART, WASHINGTON D.C.
ALFRED STIEGLITZ COLLECTION

bricks and windows to disturb, no railroads with smoky locomotives to dim the pure atmosphere." Clearly, says Greenough, he was "emulating the popular painters of the day."

Stieglitz began winning prizes and attention in Europe in the 1880s. *Sun Rays—Paula, Berlin,* his 1889 photograph of a well-dressed young woman writing a letter in his own small room, is lit by stripes of sunlight filtering through venetian blinds. The picture is a triumph of technique: Stieglitz managed to control the contrast between sun and shadow without losing the detail in either. *Paula* endures as a tender if stagy memento of the young woman who was likely his first long-term lover.

Throughout his life, Stieglitz would have periodic infatuations with younger women, in some cases marked by bursts of photography. Recognizing the signs, his first wife threw him out of the house in 1918 after coming home to find him photographing the young Georgia O'Keeffe. As his second wife, O'Keeffe herself realized she had a serious rival when, in the 1930s, Stieglitz took a series of photographs, some nude, of an attractive heiress named Dorothy Norman. "When I make a picture," he once explained, "I make love." And after making love, he liked to take pictures.

He rarely photographed his first wife, Emmeline Obermeyer, whom he married in 1893, when he was 29 and she 20, not long after he returned to New York from Germany. They were, it seems, ill-matched. Emmy, a family friend, was prudish and materialistic, very different from her spirited husband. But a $3,000 annual allowance from Emmy's father, a wealthy brewer, combined with one from his own father, meant Stieglitz never had to work for a living. They had one child, Kitty, born in 1898. Stieglitz, at first the doting father, photographed his daughter's every moment of "delight and discovery." But as Kitty—who would spend most of her adult life in psychiatric hospitals—grew older, father and daughter became more and more estranged.

The year of his marriage, Stieglitz signed on as the unpaid editor of the prestigious *American Amateur Photographer* magazine. The advent of dry-plate photography in the 1880s created a boom in amateur photography, which became a pastime for gentlemen of leisure in Europe and America. Camera clubs in London and other cities held huge and, for the most part, indiscriminate exhibitions of their members' works. Stieglitz was appalled by the was undercut by a lifelong streak of grandiloquence. Describing himself in 1921, for instance, he would write: "Photography is my passion. The search for Truth my obsession."

Forced to resign his editorship in 1896, he turned to the New York Camera Club (whose halfhearted members were considering a switch to a newer fad—bicycles) and reinvented its newsletter as a serious art periodical he called *Camera Notes.* In it, he announced that every published image would be "a picture rather than a photograph," leaving

thousands of images that often covered gallery walls from floor to ceiling.

As a magazine editor, his brusque, autocratic manner soon led to trouble from gentlemen-photographers who expected their work, however banal, to be published. His verdict on a typical submission: "Technically perfect, pictorially rotten." When subscribers canceled in protest, he told his publisher the magazine was better off without them. By then, few photographers were as widely exhibited or admired as Stieglitz, but respect for his authority to himself alone the decision as to which was which. His judgments about art, he later declared, were "not a question of personal likes and dislikes; not a question of theory; I approach the subject in a scientific way, objectively, impersonally."

Stieglitz signaled his displeasure with the big camera clubs by organizing in 1902 a small, invitation-only group he dubbed the Photo-Secession—a name he borrowed from similar groups in Vienna and Paris. His fellow revolutionists, as he saw them, were mostly

Stieglitz was a great admirer of artist John Marin. He first exhibited the painter's work at "291" in 1909 and continued to do so for more than 35 years. Despite their different personalities—Marin was boyish and taciturn, Stieglitz was serious and verbose—the two were close friends. The portrait of Marin (above), taken in 1910, was a collaboration between Stieglitz and photographer Edward Steichen. Over the 28 years of his relationship with Georgia O'Keeffe, Stieglitz made hundreds of photographs of the artist. In the portrait (opposite) of her taken in 1918 against a background of a charcoal drawing (of which this photograph is the only record), Stieglitz merges O'Keeffe and her art in such a way that the drawing appears to spring forth from her head.

young, mostly unknown photographers—among them, Edward Steichen, Gertrude Kasebier, Clarence White and Alvin Langdon Coburn. The group shared a belief that exhibition standards for art photography were woefully lax. In his usual bombastic style, Stieglitz issued a manifesto declaring that the Photo-Secession stood for "rebellion against the insincere attitude of the unbeliever, of the Philistine, and largely of exhibition authorities." The organization's goal, he said, was to force the recognition of photography "as a distinctive medium of individual expression."

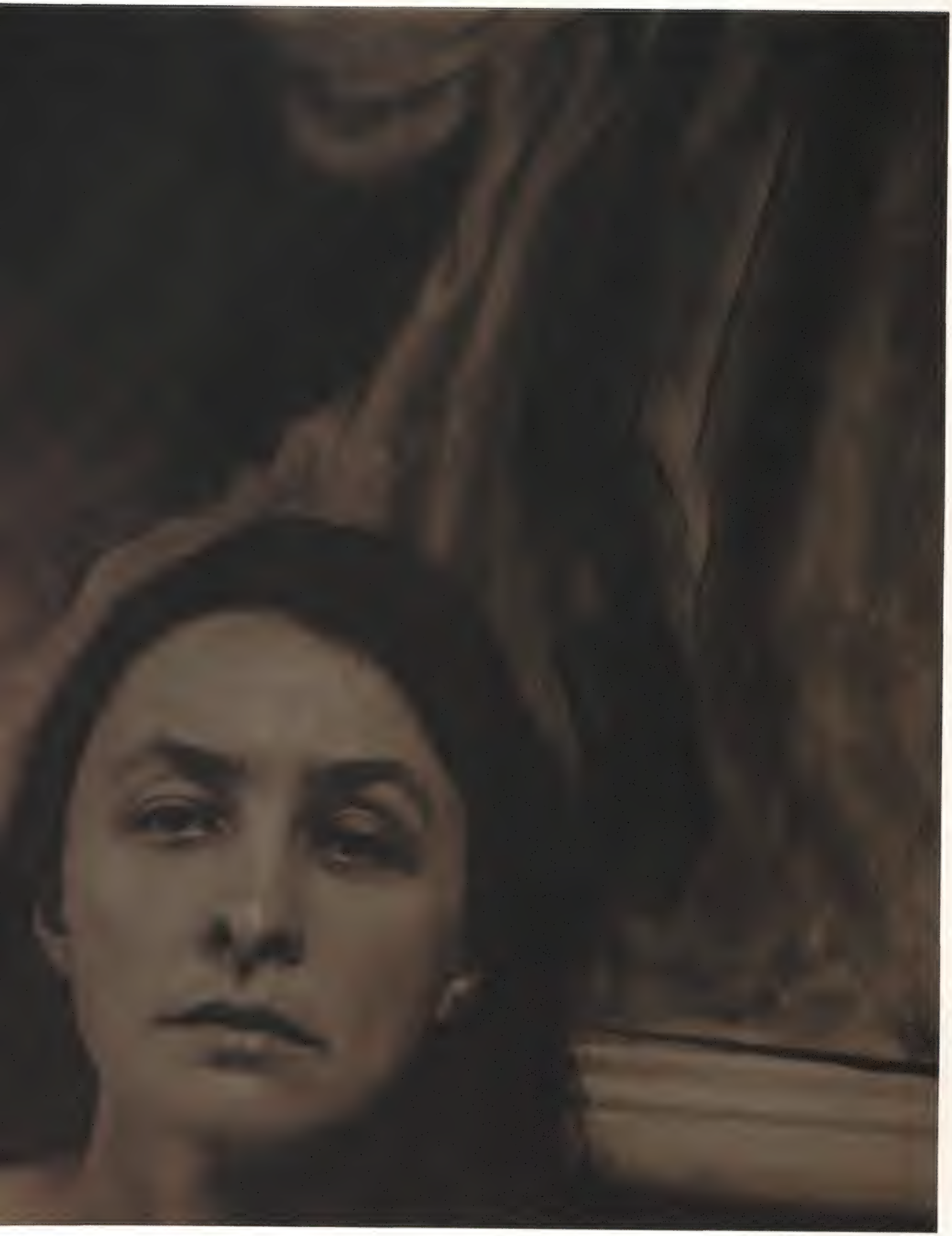
The group held its own exhibitions and published a lavish quarterly, *Camera Work*, which included prints made using photogravure, the finest process for black-and-white reproduction. When photographs for an opening in Belgium went astray, the exhibitors lifted prints from an issue of *Camera Work* and hung them instead. No one noticed the difference.

The work of the Photo-Secessionists tended toward moody, soft-focus imagery. They often printed with gum bichromate, which allowed them to use brushes and sponges in the darkroom to add texture and remove unwanted details. Steichen's works in particular looked like paintings, charcoals or washes. "Gummism," however, had its detractors. In 1907, British playwright George Bernard Shaw, a friend of some of the group's members, maintained that one who indulges in the practice "fails in respect for his art" and "is a traitor in the photographic camp."

Although Stieglitz at first tolerated the heavily retouched work of his fellow Secessionists, most of his own photographs were remarkably free of manipulation. To supply the kind of painterly atmospherics that others added in the darkroom, he exploited the real-life effects of rain, snow, mist and smoke. In his Japanese-flavored *Spring Showers* (1900-1901), a rain-soaked foreground and misty tower in the distance frame a lone tree on a city street amid asphalt and masonry. In a grittier view a year or so later, *The Hand of Man* suggests Stieglitz's growing ambivalence about the changing face of New York City. Ostensibly a majestic photograph of a rail yard, it is also an ominous tableau of smoke, steam and steel in which not a single human figure is visible.

From 1905 to 1917, Stieglitz managed, without pay, the Photo-Secession's exhibition space at 291 Fifth Avenue (two small rooms with burlap-covered walls, and a washroom that doubled as a makeshift darkroom, on the top floor of a brownstone). Passionate and combative, he was known to take unappreciative visitors by the arm and lead them out the door of the gallery. He was a relentless monologuist who could hold forth for hours on life and feeling and expression. But he was undeniably charismatic. After one visit, critic Henry McBride wrote that he wondered "whether it is Mr. Stieglitz or the pictures on the wall at the Photo-Secession that constitute the exhibition." A *New York Sun* columnist advised readers to visit the gallery during Stieglitz's lunch hour, lest "the seductiveness of his golden voice" persuade them that photographers invented Impressionism.

Stieglitz had no interest in profiting from the sale of photographs, least of all his own. "He was fiercely anticommercial throughout his entire life," says Greenough. "His goal with the Photo-Secession was primarily to have art museums accept and exhibit photography." He achieved nothing less in 1910 when he was invited to organize an unprecedented exhibition at Buffalo's Albright Art Gallery. The show—600 photographs by more than 60 artists—filled the museum's eight galleries and set attendance records. After the show, critic Austin Lidbury saluted Stieglitz in *American Photography* as a "Napoleon of pictorial photography" who had "the fanaticism of a Mad Mullah, the wiles of a Machiavelli, the advertising skill of a



During the 1920s and '30s, Stieglitz spent summers at his family compound in Lake George, New York. The "hay crop was a real winner this year," he wrote to Rebecca Strand, the wife of photographer Paul Strand, in August 1922. "Hay stored—packed in everywhere. I believe some in my head too." While *The Hay Wagon* (above), taken that summer, recalls the subject matter of Stieglitz's European photographs of the 1890s, its lyricism and luminosity are also typical of his work from the early 1920s. During the winter in the 1930s and '40s, Stieglitz lived in Manhattan and presided over his Upper East Side art and photography gallery, An American Place. From its 17th-floor window, he photographed the city's changing skyline. Of the more than 80 studies he made, *From My Window at American Place, North* (opposite) is the only one in which a human being is clearly depicted.

P.T. Barnum, the literary barbs of a Whistler, and an untiring persistence and confidence all his own."

Having convinced many that photography could be as expressive as painting, Stieglitz now faced up to the contradiction inherent in advancing one medium by disguising it as another. Gummism, he concluded, had gone too far. "Photographers must learn not to be ashamed to have their photographs look like photographs," he wrote in 1913. Soon he was praising such photographers as Paul Strand, who did not use "trickery" and "flimflam" in order to "mystify an ignorant public." Painting and photography, he now argued, were inherently different; photography's very realism freed painting to become more abstract.

As if to prove his point, Stieglitz had already become a crusader on behalf of avant-garde art. In 1908, with Steichen's help, he had begun exhibiting modernist art instead of photography at "291." In fact, the gallery exhibited paintings by Matisse, Picasso and Cézanne years before the landmark 1913 Armory show in New York brought them to America's attention. (At a Picasso exhibition at 291 in 1911, the only two buyers were Stieglitz himself and a critic from Brooklyn, who paid $12 for a pencil drawing.) To the indignation of critics and the puzzlement of subscribers, *Camera Work*, too, had begun devoting more and more pages to abstract art. Stieglitz explained, with typical hauteur: "Before the people at large, and for that matter the artists themselves, understand what photography really means, as I understand that term, it is essential for them to be taught the real meaning of art."

At the same time, Stieglitz was pushing his own work toward abstraction. A harbinger was the picture for which he is perhaps best known, *The Steerage* (p. 80), which he photographed in 1907 but didn't publish until 1911. The portrait of working-class passengers crowding two decks of a transatlantic steamer is a tightly balanced, almost Cubist composition—"a picture of shapes," he called it. More obviously abstract was a series of pictures that he took in 1915 and 1916 from the back window of his gallery. Rather than softening the pictures, as in his earlier cityscapes, shadows, twilight and snow now accentuated the sharp geometry of corners and planes.

But his own photographs were rarely exhibited in the decade from 1910 to 1920. He was feuding then with many of the old Secessionists, and his authority with them had eroded, along with his marriage. He used his cherished 8- by 10-inch view camera, its bellows now held together with string and adhesive tape, mainly for portraits of friends and artists. Family money could no longer support his quixotic endeavors. In 1917, Stieglitz closed 291 and mailed the final issue of *Camera Work* to its 37 remaining subscribers. He then experienced one of his periodic turnabouts. Over the next eight years, he would produce more finished photographs than he had in the previous 30, and his life would be utterly transformed. The agent of this change was a young schoolteacher and aspiring artist named Georgia O'Keeffe.

Stieglitz first became aware of O'-

Keeffe's work in 1916, when he was 52 and she 28. A friend of hers, Anita Pollitzer, had brought a series of the artist's charcoals to 291 for an opinion. Without asking O'Keeffe's permission or even learning her correct name, Stieglitz exhibited ten of the drawings that spring as the work of "Virginia O'Keeffe." When O'Keeffe learned of the show by accident a few weeks later, she marched over to the gallery to confront the impresario. He later remembered the young woman with "a Mona Lisa smile" and a prim black-and-white outfit who demanded, politely but firmly: "Who gave you permission to hang these drawings?" Though surprised that this young unknown would object to the attention he'd given her work, Stieglitz was not about to back down. "You have no more right to withhold these pictures," he informed her, "than to withdraw a child from the world, had you given birth to one." Then he took her to lunch.

O'Keeffe left both soothed and stimulated. In truth, seeing her pictures on the walls was precisely what the ambitious artist had been hoping for. "I would rather have something hang in 291 than any place in New York," she'd confided to Pollitzer a few months earlier. Adding to the excitement, she found the intense, blunt-talking older man she'd encountered very "easy to look at." Within two months, she was confessing to him that her drawings now felt "as much yours as mine." For his part, Stieglitz was hopelessly infatuated. When O'Keeffe took a teaching job in Texas, he deluged her with long, often deeply personal letters, as many as four a day. A month after O'Keeffe moved to New York for good in June 1918, settling into a small borrowed apartment that he'd found for her on East 59th Street, Stieglitz left Emmy and moved in with her. "I don't believe there ever has been anything like her," he wrote his friend the painter Arthur Dove. "Mind and feeling very clear—spontaneous—& uncannily beautiful—absolutely living every pulse beat."

Their top-floor flat was hot that summer, and O'Keeffe often painted in the nude. Stieglitz kept his view camera on a tripod nearby so he could photograph her whenever the impulse struck him. It often did. The hundreds of pictures he made of her were not cool, academic figure studies. They were powerful and sensuous portraits of an identifiable woman with whom he was obviously in love. Many of the photographs were taken with the lens just inches from O'Keeffe's hands or nude torso. Modeling for Stieglitz was hard, time-consuming work—he stage-managed her every pose and raged if she fidgeted during a long exposure. Late in life, she recalled: "I was photographed with a kind of heat and excitement and in a way wondered what it was all about."

Their apartment became a gallery in exile, to which Stieglitz invited friends and critics to see his latest work and the vivid, semiabstract paintings of his talented protégée. Stieglitz didn't publicly exhibit the pictures he'd taken of O'Keeffe until 1921—his first one-man show in eight years. The exhibition, at the Anderson Galleries in Manhattan, drew thousands of delightedly scandal-

Stieglitz was one of the first photographers to recognize the expressive potential of isolated parts of the human body. His 1930 photograph of the hands of his 25-year-old protégée and lover Dorothy Norman (above, left) is both a delicate portrait and a study in abstraction. Stieglitz met the rich young heiress in 1927. Over the years, she made herself ever more indispensable to him, ultimately taking over the management of his galleries. In striving to create a new, more intuitive and expressive language for photography, Stieglitz also turned to taking pictures of clouds (such as his 1931 *Equivalent*, above, right). By abstracting clouds from their relationship to the ground, he wanted viewers to be "freer to think about the relationships in the pictures than about the subject-matter for its own sake."

ized visitors. O'Keeffe was displayed before the New York art world not as an important new artist but as an artist's subject, and a nude one at that. Rumor had it that Stieglitz was asking $5,000 for one of the photographs of his undraped lover. "Gracious Heavens! $5000 for a mere photograph!" declared Henry McBride in *The Dial* magazine. "And then everyone had to see the exhibition over again, the crowd about the nude being particularly dense."

O'Keeffe later wrote: "Several men—after looking around awhile—asked Stieglitz if he would photograph their wives or girlfriends the way he photographed me." Stieglitz, O'Keeffe continued, found the idea amusing. "If they had known what a close relationship he would have needed to have to photograph their wives or girlfriends the way he photographed me, I think they wouldn't have been interested."

Later, when a critic suggested that Stieglitz "moulded" his sitters, the photographer was indignant. Taking up the implied challenge, he set about photographing clouds. The sky above the Stieglitz clan's longtime summer home at Lake George, New York, became his new obsession, and he produced hundreds of images of clouds in all kinds of weather. He mounted the prints sideways, or with only a snippet of horizon, to force the viewer to see them as pure pattern. When a cloud picture came out right, he felt he was revealing a truth that was "more real than reality." To the poet Hart Crane, a friend, he wrote, "Several people feel I have photographed God. May be."

By the time Stieglitz and O'Keeffe were married in 1924, her career as an artist was blossoming, thanks in large part to her husband's energetic promotion. But there was friction. Independent and aloof, "Miss O'Keeffe," as she insisted on being known, apparently loved "my funny little Stieglitz," but she eventually grew weary of the constant stream of family and friends that her husband insisted on keeping around him. If posing for Stieglitz had been difficult, looking after him as he grew increasingly frail in the late 1920s (he had a heart condition and was a hypochondriac) was far harder. Feeling suffocated in New York and suffering from headaches and insomnia, O'Keeffe in the 1930s began spending as long as six months a year in New Mexico without him. Stieglitz grew anxious she would

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Some 25 years after shooting his classic *The Steerage* (1907), Stieglitz described the circumstances of its creation. "Coming to the end of the [first-class] deck I stood alone, looking down," he wrote. "The scene fascinated me: A round straw hat; the funnel leaning left; the stairway leaning right; the white drawbridge. . . . I stood spellbound for a while. I saw shapes related to one another—a picture of shapes. . . . Rembrandt came into my mind and I wondered would he have felt as I did." Racing back to his cabin, Stieglitz grabbed his camera and returned to create this extraordinarily modern, carefully balanced composition of repeated geometric shapes and contrasting tones.

abandon him altogether. "That's death riding high in the sky," he said of a cloud picture he made, "ever since I knew Georgia couldn't stay with me."

With and without his wife in the 1920s and '30s, Stieglitz summered at his beloved Lake George. He converted a shed there into a proper darkroom in 1927, the first he'd ever owned, and photographed its exterior, the outbuildings and the hills around it as reverently as if they were, in his words, "the Sphinx and pyramids." In New York City the rest of the year, he presided, in turn, over two small, resolutely uncommercial galleries (The Intimate Gallery and An American Place) devoted to American modernist art. On a card announcing the latter's opening, Stieglitz warned: "*No* formal press views, *No* cocktail parties, *No* special invitations, *No* advertising."

The couple's winter home was a small, bleak apartment in the Shelton, Manhattan's first skyscraper hotel. Some of Stieglitz's last photographs before heart disease ended his camera work in 1937 were crisp, formally composed views of skyscrapers under construction taken from the couple's 28th-floor windows. (When a building was completed, he'd usually lose interest.) "In the 1890s, New York had been a place he found profoundly exciting," says Greenough. "By the 1920s and '30s, Stieglitz with his romantic spirit felt the modern age was destroying the human element within the city." People, in fact, rarely appear in his later cityscapes.

By the 1930s, O'Keeffe's paintings were selling for as much as $10,000, and her annual income was far greater than Stieglitz's. A 1938 profile of her in *Life* magazine identified her dour-looking husband, then 74, as the man who "helped this one-time schoolteacher to become one of the country's most prosperous and talked-of painters."

Stieglitz died in 1946 at 82. Though as lovers their commitment sometimes wavered, as artists he and O'Keeffe had always been each other's most loyal supporters. "I believe it was the work that kept me with him—though I loved him as a human being," O'Keeffe wrote eight years before her own death in 1986 at 98. "I put up with what seemed to me a good deal of contradictory nonsense because of what seemed clear and bright and wonderful."

Stieglitz photographed only what he knew, and his most revealing works were of the things that were part of his daily life. Stieglitz in Yosemite is unimaginable. "I never knew him to make a trip anywhere to photograph," O'Keeffe wrote. "His eye was in him, and he used it on anything that was nearby. Maybe that way he was always photographing himself."

A frequent contributor, the author wrote about pinhole photography in the May 2000 issue.

Dr. Cheryl Hayward,
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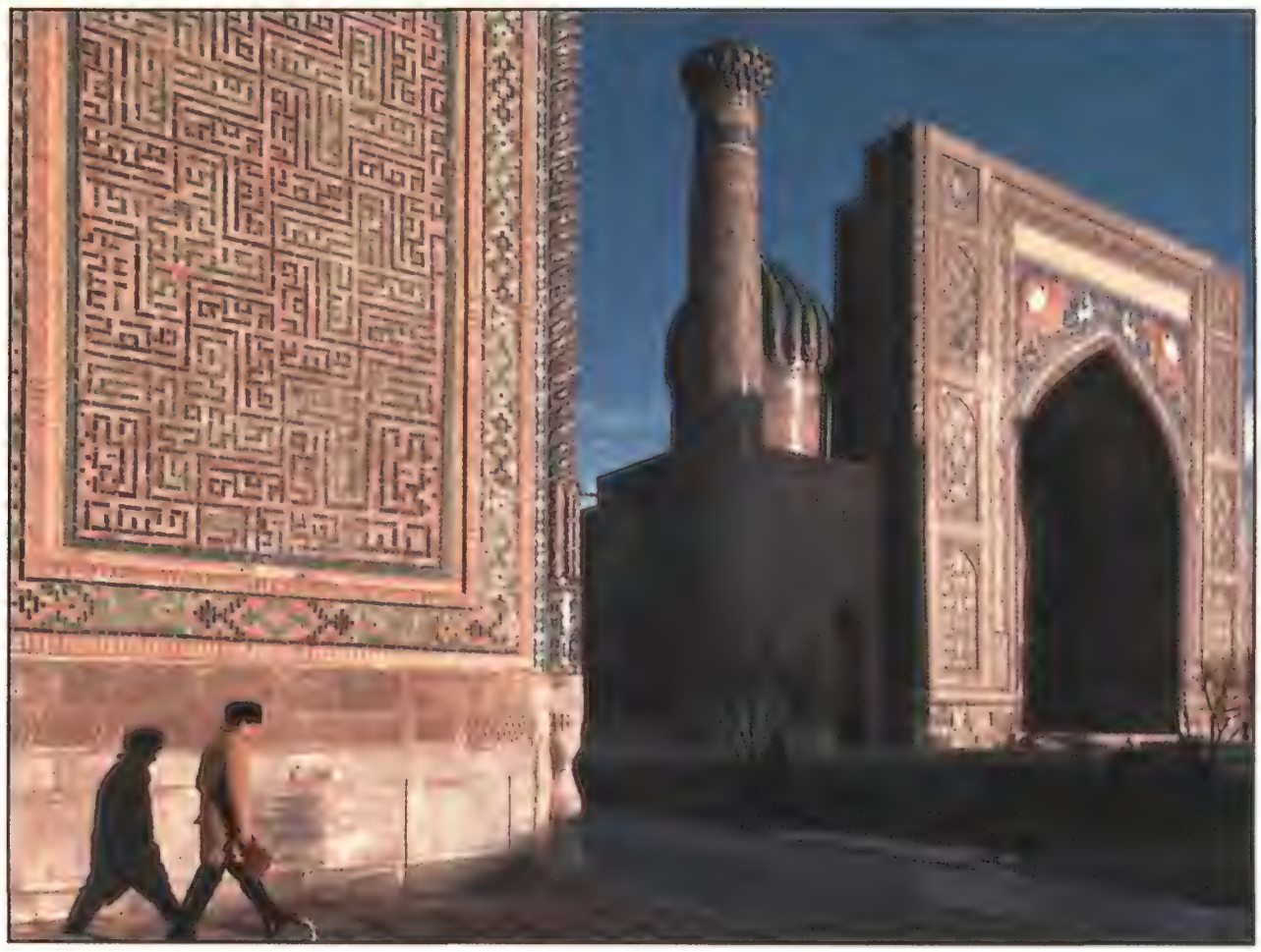


IN CELEBRATING THE CULTURES OF THE ANCIENT SILK ROAD, RENOWNED CELLIST YO-YO MA HAS FOUND A SECOND CALLING

BY RICHARD COVINGTON

YO-YO MA CREEPS CATLIKE ACROSS A BRUSSELS STAGE TO THE spooky rhythm of kettledrums. "What animal am I?" he asks a group of rapt 10-year-olds. "A tiger," a boy calls out. "Right," Ma says. "Do you see how the music creates a picture? Now listen to this Chinese ballad. A grief-stricken man is telling a terrifying tale about his mother getting eaten by a tiger."

Ma strikes up the band—in this case a cello, violin, timpani, marimba, and, from China, a *pipa* (lute) and a mouth organ, or *sheng*. Again, the

Yo-Yo Ma (left, with a *morin khuur*, a Mongolian horse-head fiddle) became intrigued with the Silk Road's people and places (above, Samarkand, Uzbekistan) while performing worldwide.

Colorful dancers (like these costumed Turkmenians in the Turkmenistan capital, Ashkhbad) will join artists from other Silk Road countries at the Smithsonian Folklife Festival, which starts June 26.

The *sheng* (played by a Hmong man) is found in East Asia.

The sacred dances performed by Turkey's Mevlevi dervishes, a Sufi order, gave rise to the phrase "whirling dervishes."

Singer Ganbaatar Khongorzul will perform at the festival.

IAN BERRY/MAGNUM PHOTOS; LAWRENCE MANNING/CORBIS; IAN BERRY/MAGNUM PHOTOS; AXEL NICKOLAUS

rumbling timpani signal an approaching tiger. Suddenly, Wu Tong, the sheng player, lets loose a bloodcurdling solo in Mandarin, flinging back his long black hair and looking like a wild man. The children give each other startled looks. The music grows softer, then fades away. The youngsters erupt in applause.

Now Ma asks what the fifth graders think was going on when the music quieted. "The singer's mother had been eaten?" offers a girl. "Exactly," says Ma. "The story is from Szechuan opera, and the performers sing like this," he says, rising on tiptoe and warbling a few wobbly falsetto notes. The kids titter. "Better stick to my cello, huh?" he says, flashing a mock frown.

Touring the globe as a performer for over 25 years, Ma became fascinated with the way that music and its instruments metamorphosed around the world, particularly along the East-West trade routes known as the Silk Road, connecting Europe and Asia. Over time, he came to wonder if music could promote greater understanding among disparate, even conflicting, cultures. Beyond playing the cello, Ma began to experiment with fostering a sort of musical multiculturalism. "If I know what music you love and you know what music I love, we start out having a better conversation," he says. Four years ago, he launched the Silk Road Project to, as he then put it, "study the flow of ideas among different cultures along the Silk Road."

EVER SINCE MARCO POLO TALKED HIS WAY OUT OF A Genoese prison with tales of the fantastical East, images of the Silk Road have stirred the West's imagination. Stretching from Japan to the Mediterranean, this network of trade routes flourished for some 1,600 years, from around 200 B.C. through the 1400s. German geographer Baron Ferdinand von Richthofen coined the name in the 1870s, but silk was only one of the precious commodities carried by camel caravans across frozen mountain passes, parched deserts, verdant pasturelands, and peach and pomegranate orchards. Furs, ceramics and medicinal rhubarb moved west along with gunpowder and printing presses. In return, gold, glass, textiles and ivory traveled east. More important, the Silk Road encouraged myriad peoples to intermingle and trade not only goods but also art, music, literature and ideas. Merchants, monks, adventurers and musicians converged on Samarkand, Kashgar, Bukhara and other oases. With the explosion in commerce that came from trade, Buddhism, Nestorian Christianity, Zoroastrianism and, later, Islam spread across the region. But like all economic bubbles, this early foray into globalization burst when traders abandoned caravans in favor of faster sea-lanes. By 1500, the Silk Road had been eclipsed.

But its influences hardly waned. In 1998, Ma organized two symposia of experts from museums, the music industry and academe in Cambridge, Massachusetts, and in Paris to figure out how the Silk Road Project might best work. Shortly after the first symposium, Ma invited Ted Levin, a pianist and a Dartmouth College professor who had been studying and recording central Asian music for nearly three decades, to become the project's executive director. Levin introduced Ma to Silk Road musicians from near (an irrepressible band of ethnic Bukharan Jews who imported the lyrical tradition of *maqâm*, a type of Islamic classical music, to Queens, New York) and far (in Amsterdam, Levin and Ma met with Mongolian street musicians). Out of these early encounters emerged the Silk Road Ensemble, a peripatetic collective of musicians from 17 countries that fluctuates in size from 12 to 32 members. Since its first performance at the Schleswig-Holstein Music Festival in Germany in August 2001, the ensemble has given dozens of concerts in France, Japan, the Netherlands and the United States. (In addition, the project has produced films and sponsored storytelling performances, open rehearsals, exhibitions, festivals and lectures about the Silk Road region to audiences around the world.)

Soon after forming the Silk Road Project, Ma realized that the existing repertoire of music blending Eastern and Western instruments was limited, so in 1999 he and a panel of composers, musicians and musicologists began commissioning 20 new works by composers from nine Silk Road countries. Weaving together traditional instruments from many cultures, their contemporary compositions draw from hypnotic Sufi trance music, exuberant Uzbek folk chants and thunderous Korean drumming, updating musical traditions that go back more than 3,000 years.

After rehearsing and polishing the new compositions in the United States and France, the Silk Road Ensemble,

—*Story continues on page 88*

MAP: JEROME COOKSON; P. 82 MICHAEL O'NEILL/CORBIS OUTLINE;
P. 83 BRUNO BARBEY/MAGNUM PHOTOS

From Karachi to the Capital

ON THE OUTSKIRTS OF KARACHI, PAKISTAN, MARK KENOYER is looking for trucks. Painted trucks. Wildly decorated trucks. Trucks as art. A University of Wisconsin anthropology professor and codirector of the Harappa Archaeological Research Project, Kenoyer is one of 50 roving fieldworkers who have fanned out along the ancient Silk Road to recruit artists and craftspeople for the Smithsonian Folklife Festival. Driving slowly through acres of warehouses, shops and rooming houses in this fenced-off trucking district, the burly specialist in South Asian crafts animatedly points out truck painting styles to Jamil Uddin, a truck-body builder, and Haider Ali, an artist. The pair will decorate a six-wheel, five-ton-load truck with psychedelic arabesques and flashy fittings for the Mall festival.

"Look at the *Mona Lisa* on the back of that one," Kenoyer calls out in fluent Urdu—the result of his many visits to

Ghulam Mustafa specializes in Gandharan-style carvings (like this schist sculpture), which once decorated buildings in South Asia.

Karachi over the years—as a truck sporting a Day-Glo riff on the world's most famous portrait rumbles past. At a depot, where goods are loaded onto the trucks, dozens of the vehicles sit like mobile art exhibits, every inch of their seven-foot-high paneled sides, backs and jutting prows covered with glossy portraits of Pakistani heroes and dreamlike scenes of wooded lakes and snowcapped mountains. There are horses, eagles, tigers chasing deer, calligraphic poetry, mosques, fighter jets, flower roundels and diamond-shape reflective strips in eye-popping orange, green, yellow and red. Cab interiors are fitted with artificial flowers of silk and satin. Tiny faceted mirrors ring windshields, pom-poms dangle, and wall clocks are festooned with flashing lights like those on a Christmas tree. "I've wanted to construct my own Pakistani painted truck for years," says Kenoyer, "so when I was asked to commission one for the festival, I was like Br'er Rabbit in the brier patch. Throw me in, please."

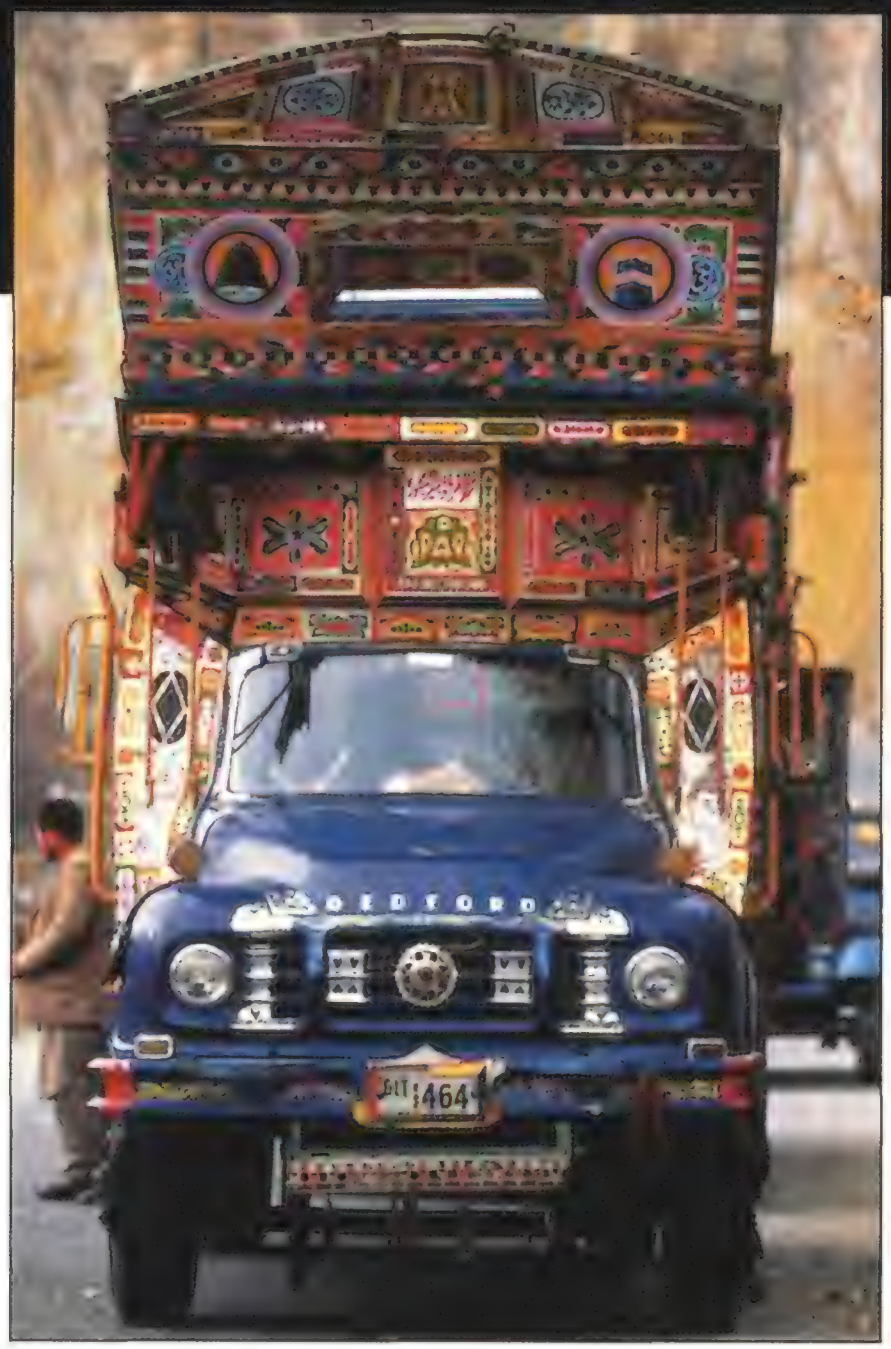
Many decorating styles representing both ethnic groups and regions of the country will be represented in Kenoyer's truck: camel-bone inlay from Baluchistan, cut-glass work and nickel-plated steel from Sindh, reflector and plastic appliqués from Rawalpindi, and lots of dangles, beads and bells. Uddin and Ali will complete 80 percent of the decoration here in Karachi. The rest of the truck will be painted by Ali at the festival itself. "It will be a work in progress depicting Japanese papermakers, Venetian glassmakers, Mongolian dancers, Iranian acrobats or whatever he fancies going on around him on the Mall," says Kenoyer.

To make a living, truckers haul goods—everything from flour, lentils and melons to rugs and car parts, much like the Neolithic traders who moved goods from the coast of Pakistan inland to central Asia more than 9,000 years ago. Long before painted trucks rolled across the Karakoram Highway into China, camel caravans followed roughly the same trails, and they, too, were heavily decorated.

BACK IN THE CITY CENTER, A WARREN OF DUSTY STREETS and alleys crowded with rows of open-air shops is filled with the tools and ornaments of the truck painters' trade. In one shop, gaudy gilt peacocks and fish sparkle among the shadows beneath beadwork eagles dangling from the ceiling. In a workshop nearby, a dapper metalworker, draped in an immaculately white knee-length tunic with matching prayer cap, hammers nickel steel sheets into mudguard flaps, creating repoussé tigers and chevron designs he will later paint in bright colors. Down the lane, a 14-year-old boy brushes an iron grille with acid to remove rust. Ducking down a side street, Kenoyer squeezes past a ramshackle corrugated tin door to behold Uddin and Ali's latest masterpiece, a 1980 Hino, a Japanese-manufactured, high-paneled truck sitting resplendently in the shade of a colossal banyan tree. The truck is a primer of Pakistani history, myth and aesthetics.

On its tailgate, flanked by twin Kashmiri mountain ranges, is a portrait of Pakistani martyr Sarwar Shaheed, depicted as a uniformed officer standing before the country's green-and-white flag. Stainless steel balls in an unbroken row ring the underbody and clang together when the truck is under way. Above the cab, broad panels rise like cinema marquees covered with idealized renderings of the

J. MARK KENOYER (2)



Karachi's psychedelically painted trucks trace their ornamentation to decorated camel caravans going back thousands of years.

Truck artist Haider Ali (above) will show off his talent at the Washington, D.C. festival and perhaps paint a peacock.

Taj Mahal, Mecca's Kaabah and the Prophet's Mosque in Medina. On the truck's sides, next to hot-pink curlicues and a sylvan lake scene, state-of-the-art Ghauri-3 missiles and an F-17 jet fly across a starry sky. "Pakistan has only the Ghauri-1 and -2 and the F-16," says a smiling Kenoyer. "Maybe they're trying to be ahead of the curve.

"Truckers put an astonishing amount of money into the decoration, some of them upwards of $700 for the painting and another $4,000 spent on the bodywork every three or four years," he adds. Asked why they plow so much money into them, a trucker responds: "One-upmanship! It's also good advertising to show how great business is."

ACROSS TOWN, KENOYER PAYS A CALL ON GHULAM Mustafa, a Muslim who has spent most of his 56 years carving exquisite Buddhist sculptures. He plans to carve replicas of Gandharan sculptures at the Folklife Festival. From the second century B.C. through the fourth century A.D., the ancient province of Hellenistic Gandhara, 700 miles north of Karachi, produced one of the most sublime marriages of Western and Eastern aesthetics. Carved figures with togalike robes and halos were modeled after statuary of the Greek gods, yet typically possessed the serene expressions of devotion traditionally found in South Asian religious artworks.

Like the early stone carvers, Mustafa makes his living executing commissions for wealthy collectors. In his patron's open-air studio, the white-bearded stone carver delicately chips away at a block of green schist that he's hauled from his home near Gandhara. "Since the stone comes from the same region as the original sculptures, his copies appear authentic," says Kenoyer. At the festival, Mustafa is planning to put together a Gandharan-style frieze with a Buddha in the center flanked by two bodhisattvas, Buddhist deities.

Like Yo-Yo Ma, Kenoyer believes that the current flurry of activities concerning the people and cultures of the Silk Road region can be a force for good. "The Folklife Festival is going to bring artists together again after many years of separation for political reasons," he says. "It will be an unprecedented opportunity for these people to understand how their art can influence what someone else creates on the other side of the world." —*Richard Covington*

ART WOLFE/GETTY IMAGES; J. MARK KENOYER (2)

Continued from page 85

with Ma as artistic director, kicked off a 20-month world tour last August in Germany. In January, the group performed in Amsterdam and Brussels, and last month at Carnegie Hall in New York City. The ensemble will go next to Washington, D.C., where they will play a series of concerts at the ten-day Smithsonian Folklife Festival, June 26-30 and July 3-7 (see "From the Secretary," page 20). Unlike previous ones, this year's festival has a single theme: the cultures of the Silk Road and their influence on the world.

Two-stringed bowed fiddles called *hu qin* (like these in a Beijing park) are thought to have been introduced to China by nomads from the Asian interior, trading along the Silk Road.

YO-YO MA WAS BORN IN 1955 IN PARIS, to which his parents had emigrated from China. His father, a composer, violinist and musicologist, taught Europeans about Chinese music. Yo-Yo initially spoke Mandarin and French, and picked up English at age 7, when his parents moved to New York City to join Yo-Yo's uncle and his family. Before Ma left for the United States, he made his professional debut at the University of Paris on both the cello and the piano. Isaac Stern was in the audience and said that he "could sense then that Ma has one of the extraordinary talents of this generation." When Ma was 9, Stern arranged for him to study with Leonard Rose at the Juilliard School of Music. Yo-Yo gave his first performance at Carnegie Hall at 15. Emanuel Ax, who now performs with Ma, attended that recital and said recently, "It was the most incredible exhibition of string playing I've ever heard from such a young player."

Two years later, Ma began his studies in humanities at Harvard; during college summers he performed at the Marlboro Music Festival in Vermont. There he started dating Jill Hornor, a student at Mount Holyoke. The two were married in 1977 and now have two children—Nicholas, 19, and Emily, 16. Ma's full-time music career took off in 1978 when he won the Lincoln Center's Avery Fisher Prize, awarded to a musician annually, based on excellence alone. Since the earliest days of his music career, he has performed with major orchestras and toured internationally as soloist, recitalist and chamber musician. Widely acclaimed for his interpretations of the Bach suites, Ma broke new ground in 1998 when he made six films exploring each of the suites, collaborating with artists from other disciplines: choreographer Mark Morris, filmmaker Atom Egoyan and garden designer Julie Moir Messervy. Ma has also explored the traditional music of Appalachia and the Argentine tango.

Perhaps because of his own background, Ma has been particularly intrigued by the intersections of cultures—how Roman glass ended up in a Hanoi museum, or how silk can be found in ancient burial sites in Egypt, or why folk songs in Xianjiang in western China are similar to songs in Hungary. "It seems that when connections flow, cultures thrive—such as that in Xi'an during the Tang dynasty [A.D. 618-907], when Muslims, Christians, Jews and Persians all mingled," says Ma.

"Whenever two cultures meet," he continues, "it's the little things that make a big difference. In music, you learn that different phrasing, timing, rhythms mean very specific things. In classical Azerbaijani music, the goal is to transport you to a different place. That was also Beethoven's goal. It's universal, but every culture will find its own way of achieving that goal." Ma hopes to see the results of his efforts to bring East and West together at the Folklife Festival, when 375 musicians and artists cross paths.

"Unfortunately, it's taken the attacks on the World Trade Center, the Pentagon and the war in Afghanistan to really bring into relief how Yo-Yo's intuition was so prescient," says ensemble member and pianist Joel Fan. "Understanding the cultures of central Asia is more compelling and necessary than ever."

Levin, who brought Billy Joel to the former Soviet Union, and central Asian musicians to Washington in the 1980s, agrees. "The Silk Road Project shows us that there is much more to gain by being connected than by being cut off from one another, or isolated," he says. "If knowledge about music and art can help us transcend boundaries, maybe we can learn to trust one another and build a more coherent civilization together."

Author Richard Covington lives in Paris. His last article for SMITHSONIAN, *in the October 2001 issue, was about the Anne Frank House.*

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FLOODS OF CONTROVERSY

BY JON SWAN

PHOTOGRAPHS BY
ENRICO FERORELLI

Pro-dam forces (including Fridrik Sophusson, above, president of the National Power Company) have squared off against environmentalists such as Gudmundur Pall Olafsson (right). In the countryside, Olafsson has planted Icelandic flags, flying at half-mast to signify the threat to landscapes like these waterfalls.

Be Dammed

If the dam is built, a 22-square-mile wilderness area to the north of the Vatnajokull glacier, the largest ice mass in Europe (see map, above), will be flooded.

"BEGINNING WITH THIS FOOTSTEP, WE WOULD FIND OURselves underwater," says wildlife biologist Skarphedinn Thorisson as he starts walking down the slope of a wide, bowl-shaped valley. It lies just beyond the northeasternmost reaches of Iceland's vast, volcano-studded Vatnajokull glacier. He crosses an invisible line into imperiled terrain: a proposed hydroelectric dam project would inundate 22 square miles of rugged landscape, a place scored by a glacial ice-melt river, the Jokulsa a Bru, and ice-melt streams. As Thorisson heads deeper down the steep incline layered in black, gravel-strewn soil, he adds: "What is at risk here is Western Europe's largest highland wilderness."

The plan is as complex as it is controversial. The river, dammed and diverted to flow into a 25-mile-long tunnel, would then funnel into a second river. The combined waterways, feeding into a new underground power plant, would generate up to 750 megawatts of electricity to supply a proposed aluminum smelter in Iceland's eastern fjord country. Pro-development factions point out that 600 workers could be employed at such a facility. Iceland's prime minister, David Oddson, insists the project "will not spoil the landscape."

Even more is at stake than the construction of a single dam, the Karahnjukar (named after the conical peak rising just east of the dam site). If it gets built, plans call for a series of perhaps as many as eight smaller dams. Inevitably, a network of roads would follow. At some point decades hence, critics maintain, a wilderness of about 400 square miles would cease to exist.

Iceland's 283,000 inhabitants are divided on the question of whether to dam the rivers. While 47 percent of Icelanders support the project, 30 percent oppose it. (Another 23 percent say they are undecided.)

In this upland microclimate, outside the icy recesses of the glacier, "the weather is milder, the snowfall lighter," says Thorisson. As a result, alpine vegetation, important sustenance for both reindeer and flocks of pink-footed geese, flourishes on the threatened hillsides.

Advocates of the project contend there is more than enough untrammeled territory to go around. As for the reindeer, they assert, herds are thriving. In addition, a state-of-the-art smelter would incorporate pollution-control technology. "The new factories are nothing like the manu-

—Story continues on page 96

MAP: JEROME COOKSON, RELIEF BY TIBOR G. TÓTH

ON THE COAST AND INLAND, IMPERILED TERRAIN: Some farmers (including Orn Thorleifsson, with his wife, Laufey Olafsdottir, and son Orn Arnarson) fear that combining two glacial rivers into a single watercourse will flood low-lying fields and erode farmland. "For every ten things we know about this project, there are a hundred uncertainties," says Thorleifsson. "That's why I am opposed to the building of the dam and the power station." The two diverted rivers, flowing into the sea, may also affect harbor seals (above, left). These marine mammals thrive in shallow estuary waters, safe from killer whales, but rising estuarine levels could allow the predators to reach the seals' breeding grounds. Seventy miles away, in the vicinity of the proposed dam, environmentalists say habitat destruction will threaten animals, including reindeer and a fox indigenous to Iceland. Proponents say that sufficient habitat exists for the highlands' wildlife.

A RIVER AT RISK: Journalist-pilot Omar Ragnarsson has flown his Cessna Sky Hawk (center) across Iceland's wilderness to document endangered terrain. Plans call for diversion of a glacial river, the Jokulsa a Bru, presently coursing through the base of this 600-foot-deep gorge, the Dark Canyon. Says an environmentalist: "Immense natural beauty will be lost forever."

Continued from page 92

facturing facilities that existed in the past," says one official.

Critics counter that tourism is more vital to the national economy than industrialization. "Travelers come to Iceland because they have an image of a country that is relatively untouched," says Arni Finnsson of the Iceland Nature Conservation Association. "These pristine areas will only become more valuable as time goes by." Ecotourism is increasing exponentially. In 1995, for instance, 2,200 visitors came to Iceland for whale-watching cruises; last year, that number had soared to more than 60,000.

Both sides agree that if the dam is built, water levels at the new reservoir would fluctuate seasonally. Estimates range from 170 to nearly 250 feet. As a result, environmentalists claim, most submerged vegetation would die off, leaving a muddy morass when the waters recede. The sunbaked mud would turn to dust, to be carried on the winds and coating alpine uplands for miles around.

Critics say further that damage could extend far beyond the highlands. The increased volume of water, from the combined and diverted rivers, would eventually flow toward the sea, most likely raising water levels in estuarine areas along the coast and causing potentially serious erosion.

On land overlooking that coastal area, farmer Orn Thorleifsson established his hayfields and a youth hostel 20 years ago. He worries that his low-lying fields are at risk. "The project could destroy agriculture in a place where farming has been carried on for a thousand years."

The project's outcome remains unresolved. Last summer, Iceland's Planning Agency ruled that the plan's benefits did not outweigh the potential for "irreversible" harm to Iceland's wilderness. Then, in December, the environmental minister reversed that decision and gave the project a green light. A citizen coalition is appealing that decree, and a final judgment may be a matter of months—or it could take years.

Should the activists prevail, they already have a name for the 8,000-square-mile preserve they hope to create. Says environmentalist Arni Finnsson: "We would call it the National Park of Fire and Ice."

Writer Jon Swan is based in Southfield, Massachusetts. Photographer Enrico Ferorelli lives in New York City.

CREATING JOBS FOR THE FUTURE: Fifty miles from the proposed dam site, the town of Egilsstadir (pop. 1,600) is the largest settlement in the area. Proponents of the project argue that job creation for the region's youth (unwinding at a local nightclub) offers a compelling reason to go forward. Traditionally, kids who grow up here head for Reykjavik, where opportunities for education and jobs are greater. One environmentalist, Skarphedinn Thorisson, believes this migration trend will continue no matter what happens. "I don't believe young people are aiming for jobs in smelting plants," he says. "They would rather work with computers." In affluent Iceland, the unemployment rate is only about 1.4 percent.

LBJ Goes for Broke

IN A NEW BOOK, ROBERT A. CARO CAPTURES LYNDON BAINES JOHNSON AT THE HEIGHT OF HIS SENATORIAL POWER, TRYING TO PASS THE FIRST CIVIL RIGHTS LEGISLATION SINCE RECONSTRUCTION

"I do understand power, whatever else may be said about me, I know where to look for it and how to use it," said Senator Lyndon Johnson, the Majority Leader. In Robert Caro's new book, Master of the Senate*—the third in his four-volume study of the 36th President—the author charts Johnson's masterful exercise of power.*

"My books are not biographies of famous men but are about political power, the power that affects all our lives," says Caro, whose The Power Broker: Robert Moses and the Fall of New York *won the Pulitzer Prize for biography in 1975. "In the new book, I had to find out where LBJ found power in the Senate and how he used it to transform that hidebound body."*

Caro (and his one-person research staff, Ina, his wife of 44 years—an author herself) has devoted more than 25 years to Johnson, 12 to the latest volume alone. He interviewed 260 people, sorted through 2,082 boxes of Senate papers and wrote several drafts in longhand before typing others on an old Smith Carona. Caro calls Johnson "the greatest Majority Leader in the history of the Senate. I took the guy who did it best. And studied him."

How does Caro feel personally about his subject? "I don't think I like or dislike him," he says. "But I am in awe of LBJ. Watching him get the 1957 Civil Rights Act through . . . I am in awe. This is not legislative power, this is legislative genius."

The excerpt that follows chronicles Johnson's seemingly hopeless 1957 attempt to pass the first civil rights legislation since Reconstruction, which southern Democrats were at first determined to block, as they had blocked every other civil rights bill for 82 years. Johnson, Caro shows, had long wanted sincerely to help people of color; in addition, he planned to run for President in 1960 and needed passage of the bill to make him acceptable to liberals and northerners. Though the bill that was originally introduced addressed a number of wrongs against African-Americans, what was left of the Civil Rights Act of 1957 gave the attorney general new powers to enforce the rights of African-Americans to vote, rights that in much of the South had long been denied through trickery and intimidation. Getting any civil rights bill through Congress would mark a milestone. "It didn't matter that the bill was not strong," says Caro, "because blacks needed to know they could have hope that civil rights legislation could pass the Senate. The Civil Rights Act of 1957 was hope."

Passage of the bill hinged on an amendment giving a person charged with contempt for disobeying a judge's order—say, a white official trying to prevent blacks from voting—the right to a trial by jury (which in the South meant an all-white jury). The amendment, which liberals felt eviscerated the act, had been drafted to make it palatable to the South, but satisfied no one. "All the compromises and deals that had been hammered out in seven months of negotiations had only brought the two sides to an impasse at which no compromise seemed possible," Caro writes. In fact, everyone seemed to know that the bill was dead—except LBJ:

TO KEEP THE TWO SIDES NEGOTIATING—to keep the 1957 civil rights fight from degenerating into the open hostility and bitterness in which so many previous civil rights bills had died—Johnson had to persuade his colleagues to conduct the debate in an atmosphere of outward friendliness and respect, or at least civility, so for some days, the opening scene of the Senate each noon

At 46, Johnson (in 1953) was the youngest senator ever elected Majority Leader.

ARNOLD NEWMAN/GETTY IMAGES

From the book: *Master of the Senate*, by Robert A. Caro © 2002 by Robert A. Caro, Inc. Published by arrangement with Alfred A. Knopf, a division of Random House, Inc.

hour featured the Majority Leader as Emily Post. In statements written by aide George Reedy and delivered during Johnson's opening remarks each day, he encouraged the Senate to mind its manners, saying that it was on trial, that the world was watching it, and that he was confident that the Senate would do itself proud.

Johnson's opening homilies were almost his only public utterances on the subject of civil rights. He had again assumed a low profile, and was not often on the Senate floor, spending his time in the Democratic cloakroom or huddling with aides behind closed doors, or with senators in his offices in the Capitol or back in the Senate Office Building. But there, in the cloakroom or behind closed doors, he was fighting, too, using the gifts he had demonstrated so vividly during his entire life.

All his life, he had had what Texas oilman and backer George Brown called a "knack" for simultaneously convincing people on opposite sides of an issue that he was on their side, and never had this knack been more vividly displayed. He did it with the tone of his voice: with northerners, his Texas twang became harder, more clipped; when he talked to southerners the twang softened into a full-fledged southern drawl. He did it with words. "If we're going to have any civil rights bill at all, we've got to be reasonable about this jury trial amendment," he said to liberal Illinois Senator Paul Douglas in the cloakroom one day. Five minutes later, he was at the opposite end of the cloakroom, telling Senator Sam Ervin of North Carolina to "be ready to take up the Nigra bill again."

He tried to make the southerners understand that as long as the bill contained a jury trial amendment, its passage would have minimal political repercussions for them. "You can go back [home] and say, 'Listen, we could not stop them entirely. They just had

"I never knew it was possible to work that hard," colleagues said of LBJ in full flower.

CLOCKWISE FROM TOP LEFT: MARK KAUFFMAN/TIMEPIX;

too many votes, so they rolled over us. But look what we got. We fought and fixed it up so that those damned Yankee carpetbaggers couldn't come back, and also they couldn't brand you a criminal without a jury trial.'" He played on their pride as southerners. He played on their hopes: their hope that he might become President, and that if he did, that would be a victory for the South, a victory so great that its possibility should overrule all other considerations. He played on their fears. "The colored are not going to give up. They're determined," he told them. "We can't continue to push these things down their throats. They won't sit still any longer. We have to give them *something*. If we don't allow progress on this issue, we're going to lose everything."

With the liberals—not with the most ardent "red-hots," for with them there was no hope—the key words were also *we* and *us*. He made them feel that they were in a battle, and that in that battle he was on their side. Warning one liberal senator that there must be a liberal "sentry" on the floor at all times to guard against a sudden southern legislative maneuver, he told him, "They'll get us on the floor if we're not manned on the floor at all times." He told him, "They'll pick our moment of least resistance and move in." He played on their fears—the fear of what southern power in the committees could do to their vital projects.

He had to persuade the northerners to allow some sort of jury trial amendment in the bill, even though such an amendment stripped the act itself of its teeth. He tried to make them understand that the important thing was to get *some* bill, *any* bill, passed "to show them we can do it—once we've got the first one passed, we can go back and improve it"—and that the only way to get it passed was to vote for the amendment. When Minnesota Senator Hubert Humphrey tried to argue with him, he said, "Yes, yes, Hubert, I want all those other things—buses, restaurants, all of that—but the right to vote with no ifs, ands or buts, that's the key. When the Negroes get that, they'll have every politician, north and south, east and west, kissing their ass, begging for their support."

Day after day, he was arguing one side of a point with the southerners and the other side with the liberals—and arguing both sides with equal persuasiveness. At the same time that he was telling the South that he had counted votes and had found that a filibuster couldn't win, he was telling liberals that they couldn't beat a filibuster.

HE WAS WORKING THE CLOAKROOM and the corridors now, working them with everything he had.

He used his health. He had had a heart attack [in 1955], he said, he was a sick man and he knew it. The strain was too much for him, he said, when he went home at night, he couldn't sleep, the doctors kept giving him new pills, they didn't work, he was starting to get chest pains again. "Ah don't want to die right here," he said. "Ah don't want to fall on my face, drop dead right on the floor of the Senate." He couldn't take much more strain; "He made you feel that if you wouldn't go along with what he was asking, you might be *murdering* this man," one senator recalls.

"Ah don't want to die right here," said LBJ. "Ah don't want to drop dead on the floor of the Senate."

He used their pride in the Senate: "We've got the *world* looking at us here! We've got to make the world see that this body *works*!" He used their pride in their party: "You're the party of Lincoln," he reminded one Republican. "That's something to be proud of." To Democrats, he said, "Our party's always been the place that you can come to whenever there's injustice. That's what the Democratic Party's *for*. That's why it was born. That's why it survives. So the poor and the downtrodden and the bended [sic] can have a place to turn. And they're turning to us now. We can't let them down." He used his power and his charm. "I can see him now," aide Bobby Baker says, "grasping hands and poking chests and grabbing lapels, saying to the southern politicians something like, 'We got a chance to show the way. We got a chance to get the racial monkey off the South's back. We got a chance to show the Yankees that we're good and decent and civilized down here, not a bunch of barefoot, tobacco-chewin' crazies.'" When he had finished presenting his arguments to a senator, aide Harry McPherson was to say, "he would sink back into the chair, his eyes wide with the injustice of his burdens, the corners of his mouth inviting pity and support." Then he "would come back face-to-face, perhaps sensing that the other wanted to help and in that event should hear the whole story, all the demands, the pressures and the threats, as well as the glory and the achievement that awaited reasonable men if they would only compromise, not on the main thing, but just on this part that the other side would never accept as it was; unless there could be some accommodation, there would be nothing, the haters would take over, the Negroes would lose it all, I need your help." He used his stories, and he used his jokes, he used his promises, used his threats, backing senators up against walls or trapping them in their chairs, wrapping an arm around their shoulders and thrusting a finger in their chests, grasping lapels, watching their hands, watching their eyes, listening to what they said, or to what they didn't say: "The greatest salesman one on one who ever

lived"—trying to make his biggest sale.

To every crisis in his life, he had risen with that effort that made men say, "I never knew it was *possible* for anyone to work that hard," that effort in which "days meant nothing, nights meant nothing." Now, in this greatest crisis, Lyndon Johnson, heart attack or no, rose again to that kind of effort. In the early-morning hours the residential districts of Washington and its suburbs were dark and silent, but now, in the night, the silence of a darkened street would be broken by the faint ringing of a telephone in a senator's house. The senator, picking it up, would hear, "This is Lyndon Johnson." The persuasion would begin, and it might go on for quite some time. Finally, the call would be over. The senator would go back to bed, to sleep if he could. And on another street, in another senator's home, the phone would ring.

TRY THOUGH HE DID, HOWEVER, IT appeared, as July drew to a close, that he wasn't going to win. On Friday, July 26, the lines had stiffened dramatically. That morning, there had been a meeting of the Southern Caucus in Georgia Senator Richard Russell's office, and around the huge mahogany table that morning there weren't many smiles. Emerging from the meeting, Russell told Bill White of the *New York Times* that the Caucus had decided to support the jury trial amendment "to the end." If the amendment was defeated, Russell said, the southerners would fight the complete bill "with every resource open to us." In his article the next day, White explained the meaning of Russell's phrases. "He meant that [if the amendment was defeated] the southerners would put in the most implacable filibuster of which they were capable."

Johnson flew to Texas late that Friday, but during his weekend on the ranch, he received another blow: proof that he had underestimated the depth of organized labor's commitment to civil rights. He had been hoping that labor would be enticed into support of the amendment by the extension of its jury trial guarantee to unions, but on Saturday, July 27, labor began to be heard from, in the form of a letter to Johnson from James B. Carey, president of the International Union of Electrical, Radio and Machine Workers. The amendment, Carey wrote, "would prevent effective enforcement of the right to vote.

LBJ had waged a spectacular fight, but he was going to lose. All his work, it seemed, had been in vain.

"The issue must be faced squarely," Carey said. "We can have either the right to vote or trial by jury for contempt. We cannot have both." And he said, "Labor will not barter away effective protection of the right of a Negro to register and vote" just to obtain gains for itself.

The only news Johnson received that weekend was bad news. He had waged a spectacular fight, but he was going to lose. All his work, it seemed, had been for nothing.

ON MONDAY AND TUESDAY, DEVELOPments appeared to confirm that appraisal. Monday, when Johnson returned from Texas, was bad, with Carey's letter being read into the record by Pennsylvania Senator Joe Clark, who jeered at Johnson's attempt to get labor support, with New York Senator Jacob Javits holding the floor for hours, further antagonizing southerners by his manner, and with increasingly bitter squabbling between liberals and southerners.

Tuesday was worse. The day began for Johnson when, still in bed that morning, he came upon a large advertisement in the *Washington Post*. It was "An Open Letter" to "the Senate of the United States," but it might have been addressed to him personally, so directly did it attack what he had been doing: "It would be better not to pass any civil rights legislation at all than to pass [this] bill. . . . We are in a better position to get justice in civil rights cases under existing laws than we would be if you pass the proposed 'jury trial' amendment." The letter was signed by eighty-one southern liberal leaders.

A column by Murray Kempton published that Tuesday in the *New York Post* described Lyndon Johnson as "almost the prisoner of the South," and "with the 20-year dominant coalition between Southern Democrats and Midwestern Republicans in ruins, Lyndon Johnson's cupboard is bare. The politicians who count in the Senate today are [California Senator and Minority Leader] William F. Knowland and [Vice President] Richard M. Nixon; and Lyndon Johnson is a state of things whose time is past."

Late Tuesday afternoon, however, things began to improve. While Lyndon Johnson had been in Texas the previous weekend, the telephone calls from George Reedy had told him that his attempt to woo leaders of organized labor like Carey and Walter Reuther and AFL-CIO President George Meany with a jury trial amendment had apparently failed. That Sunday, however, a dissenting if informal, even offhand, remark had been made by Cyrus Tyree (Cy) Anderson, the rough-spoken, incisive chief Washington lobbyist for the Railway Labor Association—a loose central committee representing twelve railroad unions—to a casual Capitol Hill acquaintance: "Any labor guy who is against jury trials ought to have his head examined." The acquaintance happened to repeat it to George Reedy Monday morning, and Reedy quoted it in a memorandum he gave to Johnson sometime after Johnson arrived back on Capitol Hill on Monday afternoon.

And Johnson acted on it.

No one had thought of the railroad brotherhoods as potential allies—for a very obvious reason: for almost a century they had been fighting *against* equal rights for black Americans. But Johnson saw why the brotherhoods might be turned into supporters. On Tuesday morning, he telephoned Cy Anderson and asked for support for the jury trial amendment from the twelve brotherhoods—including a formal statement he could use to counter Carey's.

With his eyes focused on organized labor as a source of support for a jury trial amendment, suddenly Johnson saw more. There was one union to whom the memory of the power of federal court injunctions was especially fresh and bitter: the United Mine Workers. The UMW's chief counsel was Johnson's friend Welly Hopkins, and Johnson now telephoned Welly and asked him for a formal statement of support from UMW head John L. Lewis.

Sometime after Johnson had returned to his office from the Senate floor, Lewis' telegram was shown to him. He returned to the floor. The time was about 5:40. Olin Johnston was droning on. Asking the South Carolinian to yield, Johnson read the telegram, maximizing the impact by implying that it was an unsolicited bolt from the blue. "John L. Lewis had never communicated with me directly or indirectly until 2:48 p.m. today, when he sent me the following telegram," he said. And even before he came to the floor, Johnson had used the telegram; he "saw to it," as *New York Times* writer James Reston commented dryly, that it "was brought to [West Virginia Republican Senator Chapman] Revercomb's attention." On Lyndon Johnson's smudged tally sheet, a number was erased from the right side of Revercomb's name, and a number was written on the left side.

"I can see him now," says Bobby Baker of LBJ (with, clockwise from lower left, Allen Ellender, Scott Lucas, Baker, and Sam Ervin), "saying, 'We got a chance.'"

HANK WALKER/TIMEPIX; RALPH MORSE/TIMEPIX

And Matthew Neely's staff had been contacted, and a message had been sent to Bethesda. The dying West Virginia liberal had promised that he would leave the hospital and come to the Chamber in a wheelchair to cast his vote against the amendment if it was needed. Now that promise was withdrawn. Neely could not bring himself to vote for the amendment, but he said he would not leave the hospital to cast a vote at all. Although only one West Virginia vote would be added to the votes for the amendment, therefore, two were subtracted from the votes against it. The count had been perhaps 53–42 against Johnson before, but it was 51–43 now. He was only eight behind.

From left: Senators Church, O'Mahoney, Johnson, Kefauver and Russell look over the tally of votes following passage of the watershed jury trial amendment on August 1, 1957.

THE OTHER DEVELOPMENT THAT CAME to fruition that Tuesday was the result of another talent Lyndon Johnson had been displaying during the civil rights fight. It was a talent not merely for persuading men, but for inspiring them.

Frank Church had had six months now to learn the cost of crossing Lyndon Johnson. Young as he was, the tall, slender senator looked even younger with his big, toothy grin, shiny black hair, and cheeks so pink that he seemed to be perpetually blushing. Wags in the Press Gallery, amused by Church's naïveté as much as by his youthfulness, mockingly called him Senator Sunday School. But he was already making a mark in Washington.

Although Church was in favor of civil rights legislation, his interest in the subject was, according to his legislative aide, Ward Hower, "only intellectual," not "a visceral thing." The plight of black Americans "was not a big issue to Frank Church," perhaps because out of the six hundred thousand persons who lived in Idaho in 1957, only about one thousand were black. In 1957, Idaho had only two representatives in the House, "so," Hower explains, "the Senate was the key for Idaho, like it was for the southerners. In the Senate, Idaho is equal to New York. For all the western senators, the Senate is their states' protection. The right to filibuster is important to them." He felt an identity with the southern senators' need to preserve the Senate's rules. But, Hower says, Church also knew that a reconciliation with Johnson was essential for his career, and "he was looking for a way to do something major for Johnson"—and "he understood that the civil rights bill was a key to Johnson's strong ambition to be President." And it was this understanding that, in mid-July, first got Church involved more deeply in the civil rights fight. In January, on the vote that had angered Johnson, Church had voted against the South; on July 24, Church voted with it. Johnson's attitude toward him became noticeably warmer.

Johnson had appealed to Church partly on pragmatic grounds; Hower, for one, believes that Church's desire for a seat on the Foreign Relations Committee was the key: "I don't think anything explicit was ever said—you didn't deal with Lyndon Johnson that way. But you knew that if you did him a favor, when the time came, if he could do you a favor. . . . This was the way Lyndon Johnson operated. There was a tacit *quid pro quo*." But Johnson had also appealed to elements in the young senator's character that were not pragmatic. "You're a senator *of the United States*," he told Church. "You have to function as a senator of the United States. This is your national duty." Says Frank Church's wife, Bethine Church: "He made Frank realize that they needed him. Lyndon said: 'If you don't help with this, there's not going to be a civil rights bill.' It was a tremendous challenge, and Frank never loved anything as much as a challenge."

Knowing that Johnson needed "something more" to attract new liberal and Republican votes for the jury trial amendment while not making it totally unacceptable to the South, Church, "being a lawyer," tried to "think about the amendment" as a lawyer. Liberal antipathy to the amendment centered on the impossibility of getting a just verdict from the South's all-white juries. "All right," Bethine recalls Frank saying, "how about this?"—What if the juries weren't all-white? "If the juries couldn't be segregated, we could get the jury trial amendment through."

Church's addendum said that with the exception of illiterates, mental in-

AP/WIDE WORLD PHOTOS

competents and convicted criminals, "any citizen" twenty-one years old "is competent to serve as a juror." With the new paragraph added, the civil rights bill would not only reinforce an existing civil right, the right to vote, but would also confer on southern Negroes "*a new civil right*": the right to sit on juries.

Church wanted to introduce his addendum immediately, but Johnson told him to wait. To minimize scrutiny of this proposed change, Johnson wanted it introduced only at the last possible moment, so that, as George Reedy explains, "there would be no chance for opposition to be mobilized." Lyndon Johnson, master of so many aspects of the legislative art, was about to demonstrate his mastery of one final aspect: the floor debate. If Frank Church's addendum was introduced at the right moment, and if the debate on the addendum was properly orchestrated for maximum effect, it might change a few votes—and a few was all Lyndon Johnson needed.

ON THE MORNING OF WEDNESDAY, JULY 31, Johnson still had only about forty-three votes. Knowland had about fifty-one. That morning, the Republican Leader repeated his earlier flat refusals to compromise—to accept a jury trial amendment in any form whatsoever. With the amendment included, he said, the bill simply "would not be a workable piece of legislation." And he sent to the desk three unanimous consent agreements to set a definite hour for a vote on the complete bill. Each would allow six hours for debate prior to the vote. It quickly became apparent, however, that to the South the details of such agreements were irrelevant; no agreement was going to pass. The South was not going to be forced. Russell rose to speak, and senators waited to hear what the South was going to do. "I have no desire to unduly prolong the debate but I shall insist that it be carried on so long as the representative of a single sovereign state . . . desires to address himself to it," he said. The escalation of debate into open filibuster was very near.

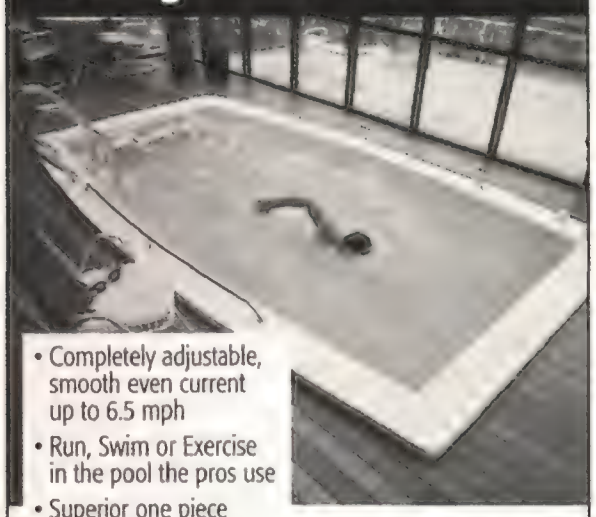
IT WAS ALMOST TIME FOR THE CURTAIN to rise—for the drama that Lyndon Johnson was staging for the Church Addendum to begin. Johnson had assembled an all-star cast of orators—fiery old Wyoming Senator Joseph O'Mahoney, fiery young Church, fiery little Rhode Island Senator John Pastore—and even the minor roles had been filled with care: a slow-talking, fast-thinking southerner with great presence, Georgia Senator Herman Talmadge, was playing "the presiding officer." Johnson had given all of them their cues, and Church could hardly wait for his moment, but it was dinnertime, and many senators had left the floor to eat. Johnson told him to wait a little longer. He wanted a full house, and at about eight o'clock, when most senators had finished dinner, he asked for a quorum call. And when the floor was again full of senators—almost every desk occupied—the curtain went up.

O'Mahoney had the opening lines: "Mr. President, it is my purpose tonight . . . to explain to the Senate, and to those who may be listening in the galleries, the reasons why I believe, from the depth of my soul, that the trial-by-jury amendment" should pass. Defeating it won't help Negroes to vote, O'Mahoney said. "Denial of trial by jury will not hasten a wise and permanent solution of the grave social problem of racial discrimination that is before us. . . . It will only make matters worse than they are, for trial by jury for criminal offenses is itself a civil right guaranteed to every citizen."

Standing up at his desk in the back row, Church shouted, "Mr. President, will the Senator yield?" and O'Mahoney acted surprised at the interruption, and pretended reluctance. "I yield only with the understanding that I shall not lose the right to the floor," he said. Johnson, playing himself as Majority Leader, delivered his line in the charade. "Mr. President," he said, "I ask unanimous consent that the Senator from Wyoming may yield for not to exceed two minutes, with the understanding that he shall not lose the floor." Presiding Officer Talmadge intoned, "Without objection, so ordered," and Church introduced his addendum, saying it "is designed to eliminate whatever basis there may be for the charge that the efficacy of trial by jury in the Federal courts is weakened by the fact that, in some areas, colored citizens, because of the operation of State laws, are prevented from serving as jurors." Standing tall and straight among the freshmen in the back row, he said, "We believe the amendment constitutes a great step forward in the field of civil rights. We believe also that it can contribute significantly in forwarding the cause to which most of us are dedicated—the cause of enacting a civil rights bill in this session of the Congress." Then, as if he was unsure of the answer, he asked if O'Mahoney "would be agreeable to modifying [his] amendment to include the addendum I have before me." It turned out that O'Mahoney was indeed agreeable. "It was perfectly appropriate for the Senator from Idaho to offer this amendment, which I [am] so happy to accept," O'Mahoney assured him with a straight face. Ardent Johnson supporter that he was, Oregon Senator Richard Neuberger could barely contain himself. In a reference to a hokey stage melodrama of the nineteenth century, he muttered: "What's next week? *East Lynne*?"

If the debate was properly orchestrated, it might change a few votes, and a few was all Lyndon Johnson needed.

Nothing Flows Like SwimEx



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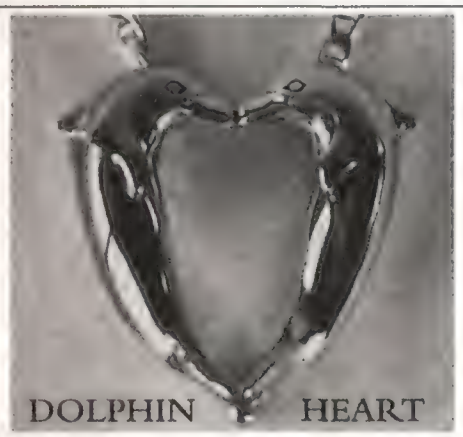

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Stilted though it may have been, the opening scene captured the critics. Daughter of a governor, niece of a senator, born to politics, Bethine Clark Church glanced over at the Press Gallery when O'Mahoney agreed to accept the addendum, and what she saw was rows of reporters jumping up "like a wave" and running up the stairs to the telephones in the Press Room.

Then the rest of Johnson's scenario unfolded. The Rhode Island bantam with the nimble mind asked for recognition from the chair. No one—not even Johnson's staff—knew "what John Pastore was going to do," says Democratic lawyer Solis Horwitz, who had been invited to sit, on a folding chair, next to Johnson to watch the show. "[Lyndon] did, because he said, 'Now you just watch the little Italian dancing master and see what happens here.'"

Johnson had cast Pastore in a demanding role: that of a skeptic and doubter who, by giving voice to his doubts, convinces himself that they are groundless and is converted into a true believer. The subject of his doubts, of course, was the jury trial amendment; Johnson had arranged with Pastore to, in historian Robert Mann's words, "feign skepticism" about the amendment, to raise questions that many senators were asking and then to think through the answers out loud—and finally, seeing the validity of the answers, to be convinced by them, to "almost imperceptibly dissolve his skepticism into outright support" for the amendment. The Rhode Islander began to ask questions of O'Mahoney—the questions that many senators, uncertain about the amendment, were asking themselves: Would the amendment, for example, permit a southern registrar who had been jailed by a judge for civil contempt and then freed when he promised to register Negroes then be able to violate his promise? Would he, in effect, be immune from punishment because his violation was criminal contempt, thereby making him eligible for trial before a sympathetic jury that would not convict him? When O'Mahoney replied

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Johnson celebrated passage of the first civil rights bill in 82 years with Little Leaguers.

that there was no danger of this, because the judge would have ordered the registrar to register Negroes, and any violation of this order would still be civil, not criminal, contempt, Pastore said, "I think the Senator from Wyoming is moving a little too quickly. I think I know what he means, but I do not believe the *Record* is abundantly clear"—and led O'Mahoney through the reasoning again step by step until the densest senator could grasp it. And with each question that he asked, Pastore reiterated that he was asking it only to try to resolve his own doubts, that he still had "an open mind. . . . I have not as yet definitely resolved the matter in my own mind." As he assured himself on point after point—after saying, on point after point, "I have not been able to make up my mind"—his "misgivings" about the amendment faded, to be replaced by support.

"All of this had been preplanned," lawyer Horwitz was to realize, "and [Pastore] did one of the most effective jobs that was ever done." His colloquy with O'Mahoney riveted the attention of both sides of the aisle. By the time Pastore finished "resolving" his doubts, he had convinced others. The show Johnson had staged produced the result he wanted. "The impact of Pastore's performance was profound," Mann writes. "He played the role of an earnest, undecided senator. But he had actually led his colleagues through a crafty, subtle argument for the amendment." All through Senate history, there had been speeches that made senators rethink their views. This was one of them. And the next morning—Thursday, August 1—brought to Lyndon Johnson's office the telegram he had been waiting for: a statement signed by the presidents of the twelve railroad brotherhoods. It was much

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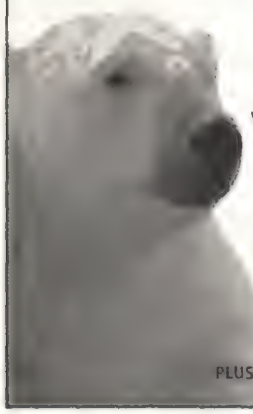

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shorter than John L. Lewis' and quite straightforward: "We favor the enactment of an amendment to the civil-rights bill that would preserve or extend the right to trial by jury." Now Johnson had the ammunition he needed. That morning, Welly Hopkins called to ask how things were going. They were going just fine, Johnson said. Hopkins recalls that Johnson mentioned "certain senators. . . . He said, 'I've got them. I'm just going to pick my time to call them. That's when I'm going to put it to a vote.'" And that day, August 1, Johnson sprang his trap.

WILLIAM KNOWLAND WALKED STRAIGHT into it—blind till the last. That very morning, at about the same time that Johnson was telling Hopkins that everything was going fine, Knowland was telling reporters—and the White House and Vice President Nixon—that everything was going fine and reiterating his confidence that "at least thirty-nine or forty" Republican senators would join at least a dozen Democratic liberals in voting against the jury trial amendment. Asked by a reporter whether Church's addendum would strip away any Republican votes, the Republican Leader said he thought not. That morning, copies of the brotherhoods' telegram were delivered to the offices of individual senators, to be followed by visits from Cy Anderson and other union lobbyists. Pastore's logic had had time to sink in. And that morning, Lyndon Johnson made his calls—and after several of them, erased the number that he had placed next to senators' names in one column on his tally sheet and wrote a number in the other column. Richard Russell was also keeping his own very careful tally sheet, and early that afternoon he told Johnson, "I'm ready to vote. I've got fifty votes."

Knowland, however, still believed his own vote count. At any time he might realize the truth, and if he did, he would naturally change tactics: stop pressing for an early vote, and instead try to delay one. Votes had been changing back and forth for days and White

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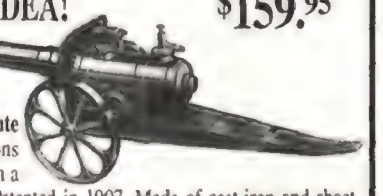

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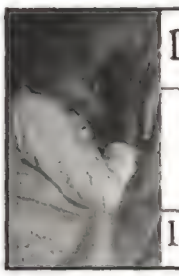

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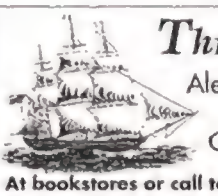

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House pressure might well change some back again; a delay would afford time for that pressure to do its work. So Johnson made it very difficult for Knowland to change tactics. In a private talk now, he said he assumed that Knowland still wanted to vote as soon as possible. Knowland said he did, and Johnson quickly made those feelings public. Interrupting an exchange about the bill, he said, "I have conferred with the Minority Leader. I know how anxious he is for an early vote. I . . . am equally anxious to vote [and] I express the hope that we may be able to call the roll before the evening is over." Turning to Knowland, standing next to him, he said, "I would assume that meets with the pleasure of my friend from California." His friend from California said, "Yes . . . I wish to say that I am encouraged by the remarks of my good friend, the Senator from Texas, that he feels we may be approaching a time when we can get a vote."

But while Knowland couldn't count, Nixon could, and coming to the Capitol, he did so—and promptly launched a frantic Republican lobbying campaign. One after another, GOP senators were summoned to the Vice President's Room, for, in reporter Douglas Cater's words, "the kind of subtle persuasion an administration in office can exert." But at 5:40 p.m., Johnson asked for recognition from the chair to propose a unanimous consent agreement to set a time for the vote on the jury trial amendment. And the Majority Leader didn't propose his own agreement, but rather the very same agreement that had been proposed three times on Wednesday by the Minority Leader. "Mr. President," Lyndon Johnson said, "yesterday the distinguished Minority Leader offered a unanimous consent agreement. I wish to offer the same agreement today with two modifications." The modifications would bring on the vote even faster than the distinguished Minority Leader had wanted; Knowland had, for example, allowed six hours for debate on the amendment. "In view of the fact that we have spent a good deal of time today on

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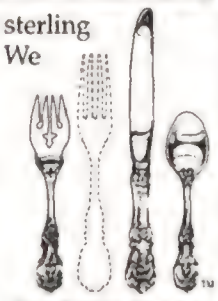

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the bill, I am reducing the . . . hours from six to four," Johnson said. Knowland, aware now that the vote would be, at the least, very close, said he still preferred six, and Johnson suavely said that that was fine with him. Knowland could offer no other objection—he could hardly object to an agreement he himself had proposed over and over, telling the Senate each time how vital its passage was. As they realized the significance of Johnson's proposal, and the reason why he had made it, liberal senators from both sides of the aisle gathered in little groups on the floor, trying to think what they could do about it. But they could do no more than Knowland had. If Knowland had proposed the agreement yesterday, they had supported it with equal vehemence; they were hardly in a position to object to it now. Florida Senator Spessard Holland, in the chair, asked, "Is there objection to the unanimous consent request?" There was only silence. "The Chair hears none, and it is so ordered," Holland said.

Johnson then addressed the chair again. The vote on the jury trial amendment would probably take place that very evening, he said. "It is the intention of the leadership to remain here until a vote is had."

New York Senator Irving Ives asked: "When does the debate start? Does it start right now?"

"Right now," Lyndon Johnson said.

Checkmate.

AS THE HANDS ON THE CLOCK NEARED midnight, and Nixon came in to take the presiding officer's chair, a page placed a lectern on the Majority Leader's desk, and Johnson himself rose to give the last speech. "Mr. President, sometimes in the course of debate we use loose language. But it is not speaking loosely to say that the Senate is approaching a truly historic vote. By adopting this amendment, we can strengthen and preserve two important rights. One is the right to a trial by jury. The other is the right of all Americans to serve on juries, regardless of race, creed or color." And his last line was

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"Mr. President," Lyndon Johnson said, "I ask for the yeas and nays."

FOR A TIME, TO THOSE IN THE GALleries, the vote may have seemed to be going against the Leader. The first two senators called—Aiken and Allott—responded "Nay," and at the end of twenty-five names, with the roll just finishing the *D*s, the tally was 16 to 9 against the amendment. But Johnson, sitting at his desk with the smudged tally sheet in front of him, wasn't worried. He knew what was coming—and, with the start of the *E*s, it came. "Eastland?" *Aye*. "Ellender?" *Aye*. "Ervin?" *Aye*. By the time the clerk reached the *M*s, the *ayes* were ahead—and so many of the *M*s were from the Mountain States and the Northwest. "Magnuson?" *Aye*. "Malone?" *Aye*. "Mansfield?" *Aye*. "Murray?" *Aye*. Shortly after midnight—at 12:19 a.m. on August 2—Nixon announced that the amendment was approved, by 51 votes to 42.

On August 29, the Senate passed the 1957 Civil Rights Act. The vote was 60 for and 15 against. President Dwight Eisenhower signed the historic bill into law on September 9.

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BY BOB CULLEN

Greene wrote to Walston (here at his villa in Capri in 1959) for more than 30 years.

I DO NOT, AS A RULE, RUMMAGE IN people's desk drawers. In the checkout line at the supermarket, I rarely succumb to the temptation to have a quick read about Nicole Kidman's latest heartaches. But when I learned recently that Graham Greene's letters to his lover, Catherine Walston, were available for inspection in the Special Collections department of the Georgetown University library, my resistance failed. I had to see them.

My curiosity, I rationalized, was not so much prurient as literary. Greene was one of the greatest writers of the past century. His affair with Walston began when he was working on what became, in my judgment, his best novel, *The Heart of the Matter*. It continued through the writing of *The End of the Affair*, which was almost as good. Greene's biographers have written about the letters, and I wanted to see them for myself. They might, I thought, illuminate the osmotic border between his fiction and his life.

They are kept, it turns out, in dozens of stiff, slender cardboard boxes, each the pale gray color of a London sky. Inside each box are about 30 green folders and in each folder is a letter, or a postcard, perhaps a photograph. A polite, well-scrubbed graduate student brought me the first box, and I opened the first folder. I found a letter postmarked London, 25 September 1946, 6:15 P.M., written on a flimsy sheet of paper with the letterhead "Eyre & Spottiswoode, (Publishers) Limited." Seeing Greene's handwriting, created in evident haste with a fountain pen, I felt at first as if I were handling a relic. Then I was struck by a sense of mortality. In these boxes were the remnants of a passion that consumed two remarkable human beings.

"Dear Mrs. Walston," the first letter begins. Greene's hand is barely decipherable. He wrote as if he had no time to waste forming vowels. His consonants were spare as spiders' legs. "I feel I am a most neglectful god-father! I haven't even sent you a silver mug or a spoon to bite."

That was the genesis of the affair. Catherine Walston was the American-born wife of a wealthy British landowner. At the age of 30, inspired by Greene's work (he had published a novel about a martyred Mexican priest, *The Power and the Glory*, in 1940), she decided to convert to Catholicism. Though she had never met Greene, she asked him to be her godfather. He accepted, but could not attend the ceremony. He sent his wife, Vivien, in his place. A polite friendship between families developed, but within a few folders, it becomes increasingly clear that

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the friendship quickly led to the affair.

In one letter, Greene refers to the precise instant this happened for him. It was in a small plane chartered by Mrs. Walston to take him home to Oxford after a winter afternoon at her estate. "A lock of hair touches one's eyes in a plane with East Anglia under snow," he wrote, "and one is in love."

The affair would go on for many years—in London, in Capri, in Ireland, in Paris. Greene had been more or less separated from his wife when it began, and shortly thereafter he left her formally. He was also still involved with his wartime mistress, Dorothy Glover. His personal life, as he acknowledged to Walston more than once, was rather grotesquely complicated.

Hers was no less so. Greene was not her only lover. Some of Greene's love letters are written on the stationery of her husband's estate, Thriplow Farm, and refer to trysts that took place while he was a guest in her house, ostensibly visiting not only her but her husband and her children. Harry Walston evidently did not interfere in his wife's personal life until the affair with Greene became a matter of widespread gossip.

Greene's character emerges quickly in the letters. He wrote to her about his conscience, about the way he rationalized the affair, about his dreams. Reporting on an evening's slumber in the spring of 1949, he sent her what could well serve as his epitaph: "I woke up this morning very calm and quiet. . . after an odd dream of being dead, but even dead there were women and bedrooms." Thoughts of death and thoughts of women were forever rivals in his mind.

The reader of the letters perceives Walston only indirectly. Most of the correspondence Greene received from her he destroyed. Her thoughts are revealed only in Greene's responses, her actions only in his reactions.

She was a striking woman. In a photograph in the collection, she is dressed in what appears to be a linen pantsuit. She has short, slightly curly hair, full lips, fine features. Her hands are elegantly manicured, her nails painted. She is smoking a cigarette, as she often was when she was photographed. It seems in these times to convey a self-destructive urge, though in her time it may only have suggested sophistication.

But it was evidently not only her looks that attracted Greene. What seemed to have fascinated him was the combination of her carnality and her Catholicism. Like him, she took her adopted faith seriously, in her own fashion. Like him, she seemed to be able to live with one foot in the sacred world and one foot in the profane. His letters to her reflected both spheres. Sometimes he spoke of missing her at Mass, of remembering her in his prayers, and closed with "God bless you." The next day he might close, in code decipherable by any lust-struck boy: "I.W.T.F.Y."

"I love onion sandwiches. G.," Greene wrote cryptically in March 1947, on a postcard from Amsterdam. With this card, the line between fiction and life begins to blur. Maurice Bendrix, the narrator of *The End of the Affair*, falls in love with Sarah Miles over a dish of onions at a restaurant called Rules. Evidently, onions had a special meaning for Greene and Walston as well. It was one of their code words for making love.

The onion postcard is one of many things in the correspondence that make clear how much Greene lifted from his life and inserted more or less whole into his novels. It struck me that Walston served as a model for both Sarah Miles and Helen Rolt, who becomes Major Scobie's lover in *The Heart of the Matter*. Like Catherine Walston, Sarah Miles had a husband whom she respected but no longer desired. Like Walston, she wrestled with the contradictions between her religion and her passion. Like Scobie, Greene had a wife whom he no longer loved and a conscience that periodically cast him into a slough of despond.

Sometimes in these letters it's not clear whether art imitates life or the

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The 1999 film of *The End of the Affair* starred Julianne Moore and Ralph Fiennes.

other way round. In April 1950, Greene wrote to Walston that he had gone to confession and told the priest everything. The priest had replied that if he wished absolution, he must stop seeing Walston and go back to his wife. "I'm sorry," Greene had replied. "I'm afraid I must find another confessor." It was almost a verbatim duplicate of a fictional attempt at confession he had written for Major Scobie, a scene that was published in 1948.

I had expected to feel some irony as I read the letters, an irony rooted in the fact that someone who flouted so many tenets of Catholicism should ultimately have his letters preserved in a Catholic university. Instead, I found myself understanding why Georgetown paid a reported $150,000 for the letters when Walston's heirs put them up for sale in 1990. Though he failed in many ways to meet the standards of his faith, Greene never committed the transgression of taking it lightly. He might not always have been a good Catholic, but he was always a serious Catholic.

He seems to have reached for Walston not just for the simple pleasure of the affair but for the way it fertilized his

KOBAL COLLECTION/COLUMBIA TRISTAR

imagination. "I believe I've got a book coming. I feel so excited," he wrote in the autumn of 1947. "Tonight I had a solitary good dinner where I usually go with My Girl [erstwhile mistress Dorothy Glover] and afterwards felt vaguely restless (not sexually, just restless) so I walked to the Café Royal and sat and read . . . and drank beer till about 10 and then I still felt restless, so I walked all up Piccadilly and back . . . suddenly . . . I saw . . . the beginning, the middle and the end and in some ways all the ideas I had. . . . I hope to God it lasts—they don't always." He concluded with a triumphant postscript: "I'm not played out yet!"

As an occasional novelist myself (though one likely to be spoken of in the same breath as Greene only by people who read this essay aloud), I found the differences between the reality depicted in the letters and the world of the novels to be more instructive than the similarities. Greene knew how to make his characters more sympathetic than he himself was. Both he and Scobie, for instance, fell out of love with their wives and had affairs. But Scobie committed suicide rather than cause further pain to his wife. Scobie's creator might have agonized for a while, but he was able to move his wife and children to a cold spot in his heart. Late in 1947, he wrote to Walston of "a sudden feeling of indifference about poor Vivien. A feeling that I've done all the worrying of which I'm capable."

The affair reached its apogee in the late 1940s. By 1950, Greene was begging Walston to leave her husband and marry him. She declined, for reasons the letters only hint at. Perhaps she was afraid she would lose her children in a custody battle. Perhaps she opted for the security of life with a rich and indulgent man. Perhaps she realized that Greene's habits and temperament were better suited to a lover than a husband.

The affair cooled, though Greene wrote to her until she died in 1978, still the wife of Harry Walston. Greene had other women and wrote other books before he died in 1991. None of the subsequent books, I think, probed as deeply as the work she inspired. Though he remained on friendly terms with Walston, I suspect he saved his true response to her rejection of his marriage proposal for *The End of the Affair*. In its concluding stages, Sarah Miles dies.

Strangely, though, I returned the last box feeling rather less like an invader of privacy than I had when I started. "The act of creation is awfully odd and inexplicably like falling in love," Greene wrote in one of his early letters to Walston. That may be true, but when I finished reading the record of Greene's great love, I felt like a spectator at the coronation of the Japanese emperor. That essential moment of communion between the emperor and the sun is screened and unseen. So, too, must be the moment of creation when a writer like Greene takes the stuff of these letters and turns it into fiction. The secret of that trick is a matter whose privacy Greene maintains in his grave.

Bob Cullen's most recent novel is A Mulligan for Bobby Jobe. *He lives in Maryland.*

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Ties That Bind

IN 1924, PRESIDENT CALVIN COOLIDGE PROCLAIMED THE THIRD SUNDAY IN JUNE FATHER'S DAY

A Muslim boy and his dad bond at a *hamam*, or public bath, in Turkey.

After Hurricane Andrew, Tommy George held newborn daughter Kaitlyn Faith.

Photographer Harvey Wang is hugged by daughter Sakira.

Lt. Patrick Honeck returns to the U.S. after being detained in China in 2001.

CLOCKWISE FROM TOP LEFT: CAROL HIGHSMITH/AURORA; CAROL GUZY/THE WASHINGTON POST

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This publication will help get you started in your adventure of discovery.

On behalf of all the warm and welcoming people of the Sunshine State, we look forward to your visit.

Sincerely,

Jeb Bush

Jeb Bush, Governor
Chairman of the Florida
Commission on Tourism

Dear Visitor:

Austin L. Mott, III

Florida has always been a fertile ground for explorers. Native American peoples found a tropical paradise teeming with fish and game. Centuries later, European discoverers came in search of life-extending waters and mythical cities of gold.

Today's explorers continue those quests in Florida. Their wanderings take them through millions of acres of unspoiled forests, marshes and exotic wetlands, still filled with wildlife.

These are but a few of the experiences and destinations you'll find in this edition of *Undiscovered Florida*.

There's flora, fauna and festivals, woodland reveries and world-class museums, lighthouses, legacies and a lifetime of memories. Every region of Florida has its own collection of special treasures and your exploratory adventure begins right here in these pages.

When looking for different kinds of travel experiences in Florida, please check out the many resource listings on page 31 and be sure to get the companion publication, the *Undiscovered Florida Resource Guide*, by calling 1-888-7-FLA USA, or visit our Web site at www.flausa.com to expand your exploration horizons.

We know you'll enjoy your Florida adventure.

Sincerely,

Austin L. Mott, III
President and Chief Executive Officer
VISIT FLORIDA

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A friendly reminder. Observe, but please do not disturb. Please remember to treat our local resources, landscape and wildlife with respect. We hope you develop an understanding of our natural systems and cultures in the context of our history, evolution and adaptation. Please help protect Florida's natural, historical and cultural resources so they will be just as beautiful for your children and grandchildren as they are for you today. Thank you.

About this guide. *Undiscovered Florida* focuses on the state's state and national parks, gardens, historic sites and monuments, cultural and Native American attractions, private attractions and resources. Florida's wealth of nature and heritage sites is enormous, and the information in this guide represents only a part of those assets. Readers are encouraged to contact the various entities listed as resources through this guide and visit their websites for more detailed information.

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On the cover: *Phalaenopsis pulchra* hybrid. Photo: Fairchild Tropical Garden, Miami.

Botanical Gardens and Nature Preserves

The Marie Selby Botanical Gardens

I do not understand how anyone can live without one small place of enchantment to turn to.

Marjorie Kinnan Rawlings

For Rawlings, author of *The Yearling*, that small place of enchantment was her rustic Cross Creek refuge in North Central Florida, a patch of property dotted with fragrant citrus trees, oak, pine, palmetto, and magnolia and broad marshes. Rawlings well understood how the serenity of gardens soothes and inspires. And her beloved Cross Creek property is only one of a multitude of garden paradises and natural preserves throughout Florida that pacify the soul and spirit.

North Florida

The temperate northern part of the state is a portrait of the gracious Old South, with moss-draped live oaks and canopy roads, and flowering dogwoods, azaleas, camellias and magnolias. Visit 1 **Eden Gardens State Park (850-231-4214; www.floridasstateparks.org)** in Point Washington near Santa Rosa Beach during mid-March for the peak blooming season. January through April is the best time to visit Tallahassee's 2 **Alfred B. Maclay Gardens State Park (850-487-4115; www.floridastateparks.org)** and see hundreds of varieties of camellias and azaleas. Tallahassee's 3 **Goodwood Museum and Gardens (850-877-4202; www.goodwoodmuseum.org)** include a magnificent estate and gardens that date back to 1834.

North Central Florida's underground caverns and springs have given birth to some unusual natural landscapes. Near Gainesville, 4 **Devil's Millhopper Geological State Park (352-462-7905; www.floridastateparks.org)** contains a huge sinkhole that was formed when an underground cavern roof collapsed. Lush ferns, needle palms, orchids and other plants line the sinkhole's slopes, while live oaks, spruce pines, swamp chestnut oaks, and longleaf pines dominate the landscape. Gainesville's 62-acre 5 **Kanapaha Botanical Gardens (352-372-4981; hammock.ifas.ufl.edu/kanapaha/)** contains numerous gardens including Florida's largest public collection of bamboo species; a medicinal herb garden and a scented garden; and several water gardens. An off-the-beaten track discovery in Madison: 6 **O'Toole's Herb Farm (850-973-3629)**, a certified organic herb farm and nursery that supplies many area restaurants with herbs, greens and shiitake mushrooms.

An unusual ravine gives 7 **Palatka's Ravine Gardens State Park (386-329-3721; www.floridastateparks.org)** its name. The park has thousands of azaleas and a formal designed landscape. Jacksonville's 8 **Cummer Museum of Art and Gardens (904-356-6857; www.cummer.org)** includes two acres of formal historic gardens: the 1903 English style garden, and the 1931 Italian garden. In Palm Coast near Marineland, 9 **Washington Oaks Gardens State Park (386-446-6780; www.floridastateparks.org)** is well known for its azaleas, camellias and roses.

Central Florida

Amid rolling hills of citrus trees is one of the state's most majestic public gardens, 10 **Bok Tower Gardens (863-676-1408; www.boktower.org)** in Lake Wales. Carillon recitals take place daily at the Garden's centerpiece, a magnificent 200-foot Gothic bell tower that stands over peninsular Florida's highest point. The 128-acre gardens include sweeping paths through wooded areas, an extensive palm collection, and a nature observatory. Best known for its Southern belle theme and waterski shows, 11 **Cypress Gardens (863-324-2111; www.cypressgardens.com)** nonetheless also has something for plant lovers, including the Floral Dome, a

covered botanical exhibit that changes seasonally, and year-round flower shows. West of Tampa, the 12 **Florida Botanical Gardens at Pinewood Cultural Center (727-582-2200; www.flbg.org)** is a natural work in progress. Since ground broke in 1998, eight gardens have been completed, including a rose garden, topiary garden and an English-style cottage garden.

Florida's frontier still exists near a small town southeast of Orlando called Holopaw. Wildlife such as deer, alligators and bobcats populate open prairies, pine flatwoods, wetlands and cypress swamps on the 4,300-acre 13 **Forever Florida wilderness preserve (407-957-9794; www.foreverflorida.com).** Meandering paths shaded by old oaks and a collection of 2,000 dazzling camellias characterize Orlando's 14 **Harry P. Leu Gardens (407-246-2620; www.leugardens.org),** with 50 acres that include the largest formal rose garden in the state, butterfly and herb gardens.

15 Titusville's **Enchanted Forest (321-255-4466; www.eelbrevard.com)** is located on an isotherm (climactic mixing zone) where plants from the temperate north live and compete with plants from the subtropical south. In Melbourne, the 30-acre 16 **Florida Tech Botanical Gardens (321-674-8000; www.fit.edu)** has one of the state's largest collections of palm trees. Farther down the coast in Vero Beach, McKee Jungle Gardens—once Florida's second oldest tourist attraction, featuring bike-riding chimpanzees and alligator wrestling before it closed for 25 years—has been reborn as 17 **McKee Botanical Garden (561-794-0601; www.mckeegarden.org).** Originally an 80-acre site designed by noted landscape architect William Lyman Phillips, McKee now consists of 18 acres of subtropical foliage, waterways and ponds, with a collection of waterlilies and palms, and many specimen trees.

South Florida

Though highly urbanized, this part of the state is nonetheless home to impressive oases of green. On the west coast in Sarasota, the nine-acre 18 **Selby Botanical Gardens (941-366-5731; www.selby.org)** is a world center for the study and display of epiphytes: orchids, bromeliads and their canopy habitats. The Tropical Display House is a dramatic showcase for orchids, heliconias, ferns and other tropical dazzlers. Northeast of Naples, the 19 **Corkscrew Swamp Sanctuary (941-348-9151; www.audubon.org/local/sanctuary/corkscrew)** presents native flora and fauna, many of which are threatened or endangered species. Another intriguing refuge on the east coast is 20 **Blowing Rocks Preserve (561-744-6668),** a dramatic barrier island sanctuary on Jupiter Island, between the Atlantic Ocean and the Indian River Lagoon. In Delray Beach, the 21 **Morikami Museum and Japanese Gardens (561-495-0233; www.morikami.org)** opened in 1977, with a gift of land from a member of an agricultural community settled by Japanese farming families. One of the largest Japanese gardens in the country, the Morikami gardens include early rock gardens, an impressive bonsai collection and a bamboo grove.

MCKEE BOTANICAL GARDEN

McKee Botanical Garden

With 83 acres, Miami's magnificent 22 **Fairchild Tropical Garden (305-667-1651; www.fairchildgarden.org)** is the largest subtropical botanical garden in the continental U.S. Internationally known for its collections of palms, cycads, and other tropical plants, Fairchild opened in 1938 and was named in honor of noted plant explorer Dr. David Fairchild, whose collected plants are still growing, including a giant African baobab tree near the entrance. Highlights include a two-acre rainforest with tropical plants from around the world; and Windows to the Tropics, a conservatory with nearly 2,000 species of plants from the humid tropics. Another urban gem is 23 **The Kampong (www.ntbg.org/kampong.html),** Dr. Fairchild's former home. Listed on the National Register of Historic Places, the bayfront grounds contain his fruit cultivars and flamboyant flowering trees. In Homestead, 24 **Fruit & Spice Park (305-247-5727)** showcases 500 kinds of exotic edibles.

Visitors to the Florida Keys can explore serene tropical hammocks at 25 **Lignumvitae Key Botanical State Park (305-664-2540; www.floridastateparks.org).** 26 Key West's **Audubon House and Gardens (305-294-2116; www.audubonhouse.com)** is a 19th-century home whose gardens were visited by wildlife artist John James Audubon.

For more destination information, turn to page 31.

What's Going On

January
Camellias in Bloom!
Bok Tower Gardens, 863-676-1408

March
Wild Azalea Festival, Nature and Heritage Tourism Center, White Springs, 386-397-4461

Azalea Festival, Ravine Gardens State Park, Palatka, 386-329-3721

Cypress Gardens Spring Flower Festival (Through May), 863-324-2111

April
Earth Day, Washington Oaks Gardens State Park, 386-446-6780

July
International Mango Festival, Fairchild Tropical Garden, Miami, 305-667-1651

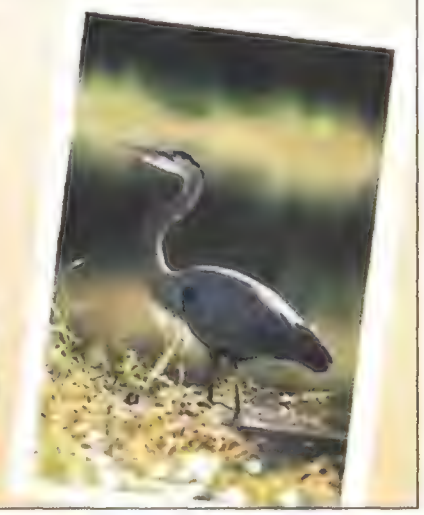
August
Obon Festival, Morikami Museum and Japanese Gardens, 561-495-0233

Caladium Festival, Lake Placid, 800-557-5224

CENTRAL FLORIDA VCB

Bok Tower

Escape the daily congestion and enjoy affordable waterfront recreation, Indian River style. You're just a short drive away from kayaking, fishing, diving, nature walks or manatee watching. It's all here, all year. So come see us anytime.



Visit our Web site at:
www.indianriverchamber.com

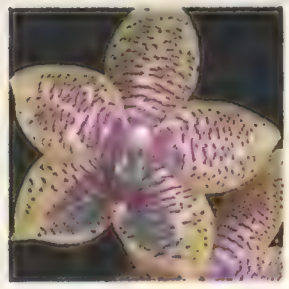
Vero Beach
Sebastian
Fellsmere

Indian River County
Chamber of Commerce

DISCOVER

McKee Botanical Garden—Listed on the National Register of Historic Places, McKee Botanical Garden is an 18-acre subtropical garden with Gift Shop, Library and Café. 350 US Highway One, Vero Beach. 772-794-0601; fax 772-794-0602. www.mckeegarden.org; info@mckeegarden.org

Marie Selby Botanical Gardens—Explore a spectacular display of rare orchids and bromeliads in this tropical oasis on Sarasota Bay. Open daily 10-5. 811 S. Palm Ave., Sarasota. 941-366-5731; fax 941-366-9807. www.selby.org

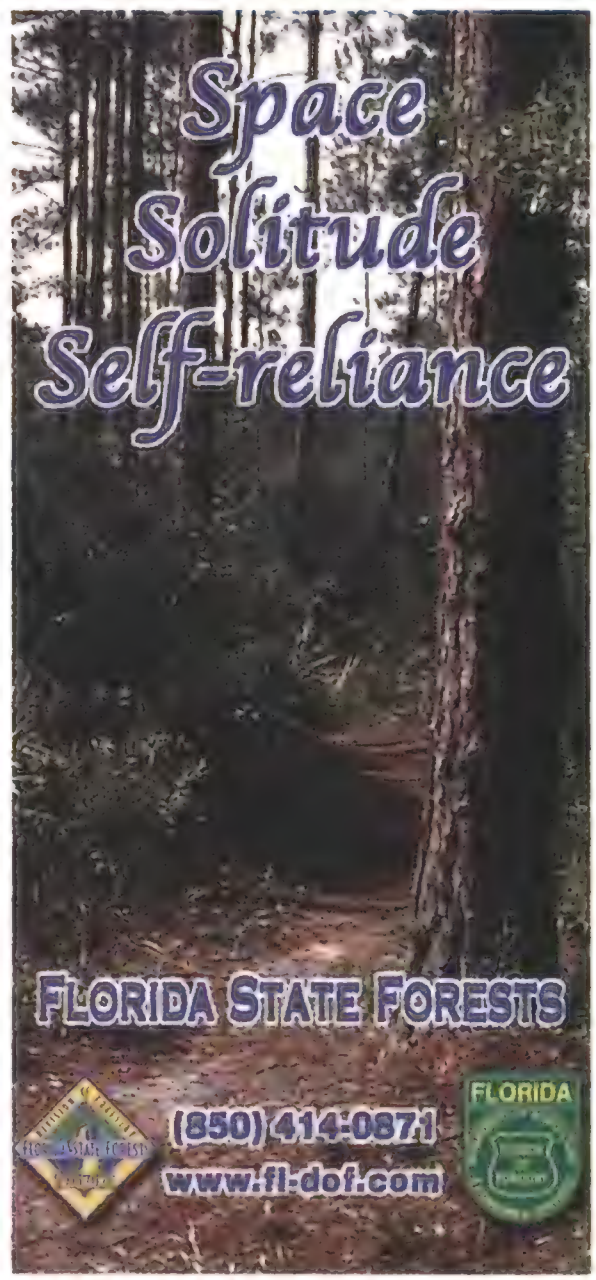


If you are searching for an alternative to a high-speed Interstate view of the Sunshine State, a ride down one of Florida's nine scenic highways offers a drive reminiscent of days gone by. From towering red clay bluffs on Escambia Bay, to rich farmlands in Central Florida, or the beaches and wetlands of the Atlantic and Gulf coasts, travelers can enjoy an array of scenic, historic, recreational, cultural or archeological treasures.

Florida's Scenic Highway Program showcases outstanding corridors on highways throughout the state. Each designated highway offers the traveler a sense of Florida's dramatic landscape, rich history, and recreational opportunities. These corridors include vestiges of old Florida and glimpses of our future. They range in length from less than three miles (Bradenton Beach) to nearly 170 miles (Indian River Lagoon).

No matter where you are in Florida, a scenic highway isn't far away. So enjoy a pleasant Sunday afternoon drive or a long and leisurely exploration. Florida's outstanding corridors welcome you!

For more information, write the State Scenic Highway Program Coordinator, Florida Department of Transportation, 605 Suwannee Street, MS 37, Tallahassee, Florida 32399-0450 or visit our web site at www11.myflorida.com/emo/fshp/programs.htm



Flight to FREEDOM

In the last hundred years, change in Florida has been dramatic, with relentless human expansion and aggression meaning loss of habitat and loss of life for many of the state's nearly 500 bird species. Here's the story of three birds that, in varying ways, went to the edge, and have come back. *by Matt Windsor*

TURKEY ON THE SIDE

When one looks back at the great avian rescue stories in Florida, some species—the Whooping Crane, the Brown Pelican—come to mind. Others—such as the Wild Turkey—do not. But that incredible, edible bird almost became an endangered species in Florida, before an intensive program led by the Florida Fish and Wildlife Conservation Commission (FWC) brought it back.

Meleagris gallopavo is the largest game bird in North America, roosts in trees, can fly at a good clip over short distances, and runs at a speed of over 15 mph. The Eastern subspecies, *Melagris gallopavo silvestris*, roams from the Atlantic Ocean to the Mississippi, and from northern Florida to Maine, and parts of Canada.

CENTRAL FLORIDA VCB

Wild Turkey

The Eastern Turkey intermingles in Florida with *Meleagris gallopavo osceola*, the Florida (or Osceola) Turkey, which can be found anywhere from the Panhandle to the Everglades. The difference between the two subspecies comes down to coloration, with the Osceola tending to be darker, with less white wing barring than the Eastern Turkey.

"They're incredibly hardy," says Larry Perrin, project leader for the FWC's Wild Turkey Management Section. "Turkeys are a real generalist species. If they can fit it in their mouths, they eat it." Such a ravenous appetite demands a large home range, which caused the bird increasing problems as Florida began to be developed.

"In 1948, our agency conducted a survey and discovered that there were only 18,000 Turkeys left in the state, and they had been eliminated in 18 out of the 67 counties," says Perrin.

Turkey loss continued until the '60s and '70s, when the FWC started trapping Wild Turkeys, many on private lands. Since then, "the Turkey population has rebounded," according to Perrin. Current estimates put Florida's Wild Turkey population at 100,000, of which 80,000 are Osceolas. Restoration programs are ongoing, including a very successful project in northern Florida's Holmes County, and a fledgling project in the Everglades.

Because of these efforts, the birds are relatively easy to spot. The East Florida Section of the Great Florida Birding Trail places its Turkey "Cluster" in Central Florida, in the area around East Lake Tohopekaliga.

"There are some good counties southeast of Orlando," Perrin says. "When you're driving on some of those rural highways, you can see them pretty much anywhere, especially at the edges of pastures.... They like to get in grassy areas for seeds and the abundance of insects."

Florida Birding Trail. The Great Florida Birding Trail is a grand plan, a well-marked, well-organized route running from Pensacola to the Keys, designed to usher birders, and their tourism dollars, to sites throughout Florida.

With its diverse habitats and favorable climate, Florida is one of the best birding locations in North America, with numerous charismatic and colorful birds, easily seen and identified with a field guide. The animated Reddish Egret (the rarest heron in North America), spectacular Roseate Spoonbill (the pink bird many assume is a Flamingo) and imposing Bald Eagle are not as common in other states as they are in the Sunshine State.

The Florida Fish and Wildlife Conservation Commission (FWC), aided by the Florida Department of Transportation, has set about building a 2,000-mile trail system, using established roadways and signage, which will wind its way across the state in four sections, with openings set roughly 18 months apart. The East Florida Section is already open; the West Florida Section will open in October 2002; Panhandle Florida and finally South Florida will follow by 2005.

Each section of the trail will be covered extensively in a Trail guide, with sites grouped by proximity into "clusters." Accompanying maps help birders find their way, and information on entrance fees and seasonal variations lets them know when to come and what to expect.

For a free East Florida commemorative guide call **850-922-0664** or visit **www.floridabirdingtrail.com.**

Judging from the requests so far, the East Florida trail is a smashing success,

Continued on page U8

Continued from page U7

says Julie Brashears, Great Florida Birding Trail Coordinator for the FWC. "We've distributed 100,000 guides, and had requests from all 50 states and seven foreign countries," she says.

Anticipation is also high for the release of an expanded book-length version of the guide to East Florida, which will include more detailed maps and descriptions of individual sites and essays from avian experts. The guide will be available in stores by the end of 2002, by which time installation of highway signage directing birders to Trail sites in East Florida should be complete.

The East Section has three gateways, on its northern, eastern, and western edges. Here, trained staff can furnish birders with detailed information and materials on the trail, answer questions, and direct them to birding classes and events.

The northern gateway is 1 **Fort Clinch State Park** in Fernandina Beach, near Jacksonville. The eastern gateway is 2 **Merritt Island National Wildlife Refuge** on Florida's Space Coast. The western gateway is 3 **Tenoroc Fish Management Area** in Lakeland, west of Orlando.

All the gateways provide a good introduction to Florida birding. Fort Clinch has a hammock and marsh at its entrance that are home to warblers, waders, wrens and sparrows, and vivid Painted Buntings in warm weather. In winter, this is the best location in Florida to see Purple Sandpipers foraging on the jetty, and Northern Gannets remarkably near shore. The massive Merritt Island National Wildlife Refuge is world famous for its hundreds of bird species. Even in the heat of summer, Bald Eagles, Reddish Egrets and Florida Scrub-jays are easily seen. The Refuge also hosts two birding festivals, one in November and another in April, which offer a range of educational opportunities and guided field trips [see the Space Coast Birding and Wildlife Festival and the Merritt Island Welcome Back Songbirds festival in the list (right).]

For a good introduction to the East Florida Section, with side trips to sites mentioned in the main story (opposite), start at **Tenoroc Fish Management Area (863-499-2421).** This is a good place to look for wintering ducks, Blue-winged Teal

Continued on page U10

The best time to see Turkeys is at first light, especially in spring's mating season, when the birds are very vocal, as males strut and display for the hens.

MISTAKEN IDENTITY: THE ROSEATE SPOONBILL

Let's get this straight up front. The Roseate Spoonbill is not a Flamingo. Sure, the two species have their similarities: a pinkish coloration, an affinity for saltwater flats, a partiality to crustaceans. So tourists are forever mistaking the two species. But aside from that familiar pink tinge, coloration is completely different, and Roseate Spoonbills have shorter necks and stockier legs. They also live and reproduce naturally in the wild in Florida, unlike the Flamingo.

ST. PETERSBURG/CLEARWATER

Roseate Spoonbill

"The Flamingoes people see are almost all escaped birds," says Rich Paul, manager of Florida Coastal Islands Sanctuaries of Audubon of Florida. "They come from zoos or theme parks or race tracks."

That Roseate Spoonbills haven't suffered the same fate as the Flamingo, living in the wild only as domesticated escapees, is thanks in large part to the efforts of the Audubon Society, which has been involved with the species all the way back to its namesake, John James Audubon. "Spoonbills were nearly exterminated from Florida," Paul says. "As far back as Audubon's time, the birds were shot, and their wings were sold as fans to tourists."

Their numbers dwindled away until by 1938 there were only 15 to 20 pairs left, huddled at the edges of the Everglades in Florida Bay. There, "under the careful protection of Audubon wardens, and then the Fish and Wildlife Service, and later the Everglades National Park, they made a comeback," recounts Paul. By the late '70s, there were over a thousand breeding pairs in Florida Bay, and several pairs had been spotted in Tampa Bay, followed some years later with their reappearance on the Atlantic coast in Merritt Island National Wildlife Refuge.

Following their winter nesting season, Roseate Spoonbills disperse northwards along the Florida coast, and have been known to stray as far as Mississippi and South Carolina. But the best place to see them at this time, says Paul, is along Florida's Gulf Coast, especially in Southwest Florida.

"February is the month to expect them in Sanibel," he says.

For more destination information, turn to page 31.

Don't Miss These Florida Scenic Highways

A1A River & Sea Trail Scenic Highway—Approximately 12 miles along SR A1A from the southern boundary of the town of Marineland to the northern boundary of Beverly Beach.

A1A Ocean Shore Scenic Highway—About 7 miles along SR A1A in Flagler Beach and Beverly Beach.

Indian River Lagoon Scenic Highway—Approximately 166 miles traveling north from CR 510 (the Wabasso Causeway) on SR A1A, west along SR 528 to U.S. One, north on U.S. One to Titusville, northeast on County Road 402 to the Canaveral National Seashore; backtracking to SR 528 and south on U.S. One to the Wabasso Causeway.

Protect the Florida Mottled Duck

The Florida Fish and Wildlife Conservation Commission (FWC) discourages the practice of giving children baby ducklings for Easter. Many are released and ultimately mate with Florida ducks, posing a threat to the native's future.

What's Going On

March
Farewell Feathered Friends Shorebird Festival. Briggs Nature Center, Marco Island, 561-625-5122

April
The Big "O" Birding Festival. Lake Okeechobee. 800-871-4403

Welcome Back Songbirds Festival. Merritt Island NWR, Titusville, 352-955-6588. Tenoroc Fish Management Area, Lakeland, 863-648-3203.

October
Florida Birding Festival & Nature Expo Harborview Center, Clearwater, 727-464-4600

Florida Panhandle Birding and Wildflower Festival. Port St. Joe, 850-227-7234

November 13-17
Space Coast Birding and Wildlife Festival, Titusville. 321-268-5000; www.nbbd.com/fly

December
Christmas Bird Counts statewide, 305-371-6399.

INDIAN RIVER LAGOON 5 FT.
ST. JOHNS RIVER 6 MI
KENNEDY SPACE CENTER 1 MI
MERRITT ISLAND NATIONAL WILDLIFE REFUGE 2 MI
CANAVERAL NATIONAL SEASHORE 7 MI
TRAFFIC JAMS 45 MI
South Street Station
CITY OF TITUSVILLE

Titusville is truly the gateway to Undiscovered Florida! The City lies along the Indian River, America's most biologically diverse lagoon. Just a few miles from town is the Merritt Island National Wildlife Refuge, home to multitudes of fish, mammals, reptiles, and over 330 species of birds. By bike or car you can see roseate spoonbills and alligators from the popular 7-mile Black Point Drive. In addition, wildlife tours depart daily from the Titusville Municipal Marina. Also nearby is Canaveral National Seashore, the longest stretch of undeveloped beach on the East coast of Florida. All of this beauty is nestled around Kennedy Space Center and is just a one-hour drive from the Orlando area theme parks.

For more information contact the Titusville Chamber of Commerce at (321) 267-3036 or visit the following web sites: www.titusville.com, www.spacecityflusa.com or www.globalgateway.org.

Continued from page U8

and Hooded Mergansers, and hosts a large rookery of nesting wading birds from March through July. A stone's throw from the Orlando attractions, 4 **Tibet-Butler Preserve (407-876-6696)** offers a relaxed hike through a diverse collection of habitats, home to White Ibises and Anhingas and songbird migrants. If you're here in spring or summer, look up for a glimpse of the Swallow-tailed Kite. Southeast of the Orlando airport, the suburban atmosphere gives way to rural cattlelands and native wildlands, favored by Florida's Osceola Turkey. The sound of Turkey gobbling is likely at 5 **Lake Lizzie Nature Preserve (407-343-3400),** as are the trumpeting of Sandhill Cranes and the report of five woodpecker species drilling for morsels in the oaks and pines overhead.

Due east of Orlando, the landscape rapidly slopes from sandhill to flatwoods to the vast St. Johns floodplain, offering up Wood Storks, Limpkins, hawks and songbirds aplenty at 6 **Tosohatchee State Reserve (407-568-5893).** Another interesting site, just north of here, is the 7 **Little Big Econ State Forest (407-971-3500),** whose Demetree and Kilbee tracts showcase melodic Eastern Meadowlarks, the jewel-tones of more than 30 migratory songbird species, and rafts of wintering ducks like Redheads and Northern Shovelers on the waterfront of the St. Johns. Reaching for the Gulf Stream from East Florida's coastal ridge, **Merritt Island NWR (321-861-0667)** and 8 **Canaveral National Seashore (321-867-4077)** are a mosaic of forested uplands, rare coastal scrub, freshwater and saltwater marshes, as well as dynamic beachfront. With this diversity of habitats, it's no wonder more than 300 species of birds take refuge in these preserves. Roseate Spoonbills are a common sight, not to mention other species sure to thrill, from Reddish Egrets and Florida Scrub-jays year-round to Snow Geese in winter and Peregrine Falcons in October and April.

Finally, to visit a stronghold of the elusive Red-cockaded Woodpecker, head to the center of the state and the 9 **Ocala National Forest (352-685-2048).** Call in advance for the most recent sightings and viewer-friendly locations.

"One of the best places to see Spoonbills in Florida is the Ding Darling National Wildlife Refuge on Sanibel Island. Spoonbills are probably there most of the year, from February to late fall."

Rich's advice is to "look especially in quiet mangrove flats along the coast in the southern half of Florida." The best time of year, he says, is "winter in South Florida, and along the Indian River and Merritt Island from February to May."

FINICKY HOMEBUILDER: RED-COCKADED WOODPECKER

The Red-cockaded Woodpecker doesn't want to live in the wrong side of the forest. In fact, it won't. Intermediate in size among the other eight species of woodpecker that live in or occasionally pass through the United States, the RCW, as it is known to birders, is eight inches long, with a "ladder" back (alternating black and white barring) in combination with a white facial patch. The red cockade, a tuft of feathers on the head of the bird that only shows when the bird is highly excited, is very rarely seen, and then only in males.

The RCW is rarely seen itself, largely because, unlike other woodpecker species, it refuses to make its home in dead trees (snags), or young trees. "They will only make their cavities in trees that are 60 years old or older," says Dr. R. Todd Engstrom, vertebrate ecologist at the Tall Timbers Research Station outside of Tallahassee.

That has been a problem since the beginning of the 20th century in Florida, where the RCW's preferred habitat, mature longleaf pine forest, has been almost entirely wiped out by developers and loggers. "The latter part of the 19th and the first third of the 20th century, in that 40 to 50 year period, there was extensive timber harvest throughout the state," says Engstrom, "which brought about the severe population destruction of the species."

Why couldn't the birds just use other trees? "They have to make their cavities where the sap doesn't flow, because the sap can be lethal," says Engstrom. They need to burrow past the outer growth rings of sapwood into the heartwood found in older trees. "Another reason," he says, "is that they prefer trees that have been infected by a fungus called red heart disease, which grows in the heartwood, and makes the wood much softer and easier to excavate."

Even so, the homebuilding process can take quite a while. "It takes from one to 10 years to make a single cavity," says Engstrom. "That's why it's a very sedentary species." And why, although mature pine forest is making a comeback in northwest Florida, it's been hard to boost the RCW population significantly.

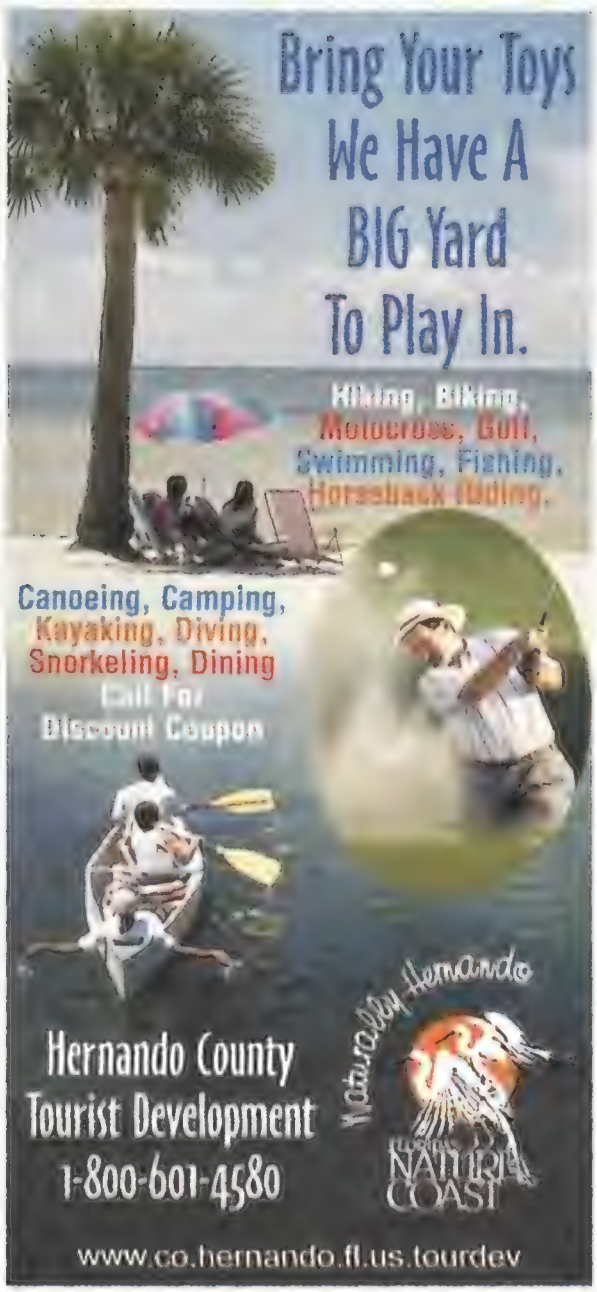
"It wasn't until, say, 15 years ago that some of the dramatic changes in wildlife management brought more tools to our disposal, such as relocation," says Engstrom. "What happens is we will translocate young birds from populations that are relatively healthy to populations that are in decline or extinct."

It is a slow process. To spot these little birds, you'll have to be lucky. The best places to see them are in the Apalachicola National Forest, says Engstrom. "They're also quite easy to see in Osceola National Forest, and places in Blackwater State Forest."

He recommends looking for RCWs at dawn and dusk, starting a half-hour before sunrise and sunset, when they are coming out of their cavities, or returning from foraging.

DISCOVER

Center for the Arts—This accredited art museum offers state, national and international exhibitions, studio art classes, tours, museum store, concerts, performances, workshops, seminars, cinema, lectures, special events and cultural celebrations. 3001 Riverside Park Dr., Vero Beach. 772-231-0707; fax 772-231-0938. www.verocfta.org; info@verocfta.org



St. Lucie County

Still Uncrowded, Still Unspoiled

St. Lucie County—Fort Pierce, Port St. Lucie, and Hutchinson Island—offers spectacular barrier reefs, vibrant with undersea life and centuries old shipwrecks to dive, miles of pristine beaches, undiscovered.

Discover nature at the Oxbow Eco-Center, (772) 785-5833. Visitors can journey on their own or join a naturalist on a guided hike along miles of trails, including boardwalk, bridges and observation towers to fully experience nature without disturbing it.

Spanish treasure, a Seminole Indian encampment, replica railway station and turn-of-the-century shops, bring history alive at the St. Lucie County Historical Museum, (772) 462-1795.

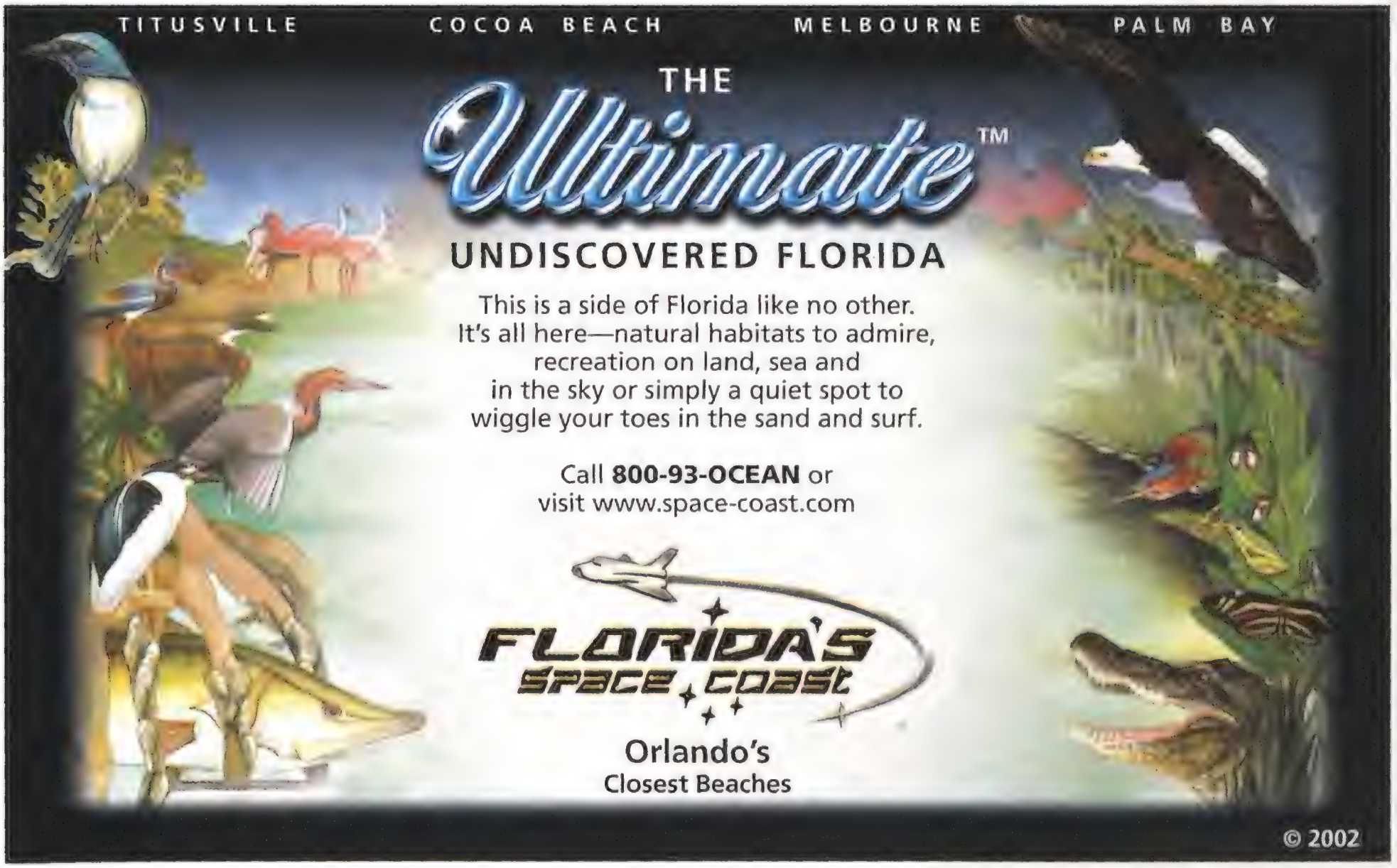
Located on the same beach where U.S. Navy frogmen trained in 1943 is a tribute to the underwater demolition teams of World War II and today's Navy SEALS—the UDT/Seal Museum (772) 595-5845.

Submerse yourself in marine science at Harbor Branch Oceanographic Institute, (772) 465-2400, ext. 688. Unique aquaculture tourism exhibits and gifts celebrate our abundant ocean life, unspoiled.

Cruise or canoe the picturesque St. Lucie River—see alligators, playful river otters and bird sightings galore.

From surf casting to sport fishing to renowned bass fishing at the Savannas—Florida's last freshwater marsh and lagoon system—St. Lucie County offers more angling opportunities than you can shake a rod at.

Yes, nature has been very good to us. Call (800) 344-TGIF for a free Get-a-way guide or visit www.visitstluciefla.com



florida underwater

By Juliet Gill

Christ of the Abyss, John Pennekamp Coral Reef State Park, Key Largo

THE SLENDER FLORIDA PENINSULA SEEMS TO SLOWLY SLIP BACK INTO THE SEA, GRADUALLY FLATTENING OUT UNTIL ITS SOUTHERNMOST REACHES MEET THE ATLANTIC AND FLORIDA BAY IN A BRILLIANT EXPLOSION OF TROPICAL CORAL REEFS AND AQUAMARINE SEAS. IN THE NORTH, UNDERGROUND RIVERS SPILL OUT ONTO THE SURFACE, PROVING THAT IN FLORIDA, THE UNDISCOVERED IS OFTEN UNDERWATER.

CITRUS COUNTY

West Indian manatee

Wakulla Springs, Tallahassee

SPRINGS AND RIVERS

Honeycombed through the state's northern reaches are intricate conduits of vents and pools, formed by countless millennia of rainwater moving through a limestone aquifer. Florida's freshwater springs maintain an average, constant temperature of 72 degrees Fahrenheit, inviting visitors to dive their clear depths and explore the hidden world of the underground rivers and pools. On the surface, numerous slow-flowing rivers are perfect for canoe and kayak sojourns, wildlife cruises or riverwalks.

In Chiefland, on the Suwannee River, 1 **Manatee Springs State Park (352-493-6072; www.floridastateparks.org)** is a 2,373-acre reserve that is home to its namesake, the manatee, as well as alligators, Anhingas, Bald Eagles, river otters, deer, and cypress trees. Visitors can dive, swim, canoe or kayak the spring run, and hiking trails lead around hardwood hammocks, cypress swamps and sinkholes. The Suwannee meets the 2 Withlacoochee River in **Suwannee River State Park (386-362-2746; www.floridastateparks.org),** one of the first in the Florida state park system. Now, the 1,800-acre reserve stretches across three counties and contains 13 distinctive plant communities. The Lime Sink Run, for example, winds along a creek lined with giant cypress

Florida Maritime Heritage Trail. As a way of showcasing Florida's thousands of miles of coastline and the cultures and communities that use them, Florida's Division of Historical Resources created the Florida Maritime Trail **(www.flheritage.com/maritime),** a collection of seaworthy locales. Six themes make up the collection: coastal communities, environments and forts; lighthouses; historic ports; and historic shipwrecks. The latter category includes 15 sunken ships in Florida's waters, all silent reminders of momentous events from long ago.

Ships on the Trail include the 360-foot *Benwood*, a steel freighter that now supports corals, sponges and tropical fish in the Florida Keys National Marine Sanctuary. Also in the FKNMS are the 19th-century, three-masted *North America*, lost in 1842, and the *San Pedro*, struck down by a hurricane in 1733. The *Urca de Lima* was sunk by a hurricane off the coast of Fort Pierce in 1715, along with nine other vessels she traveled with en route from Cuba. First launched in 1893, the 350-foot Navy vessel *USS Massachusetts* was scuttled near Pensacola in 1921 to serve as a coastal defense target. Now lying in 26 feet of water, her two main gun turrets can be seen at low tide.

For more destination information, turn to page 31.

Don't Miss This Florida Scenic Highway

Florida Keys Scenic Highway—Approximately 106 miles along U.S. One and SR A1A from the southernmost point in Key West to Mile Marker 106.5.

What's Going On

February
Key West. Annual Old Island Days Arts Festival. 305-294-1241

April
Steinhatchee. Ol' Fashioned River Party. 352-498-3008

May
Chiefland. Wild Hog Canoe Race. 352-493-4808

Fanning Springs. Red Belly Day. 352-498-3310

San Marcos de Apalachee Historic State Park. Humanatee Celebration. 850-922-6007

trees, moss-draped oak trees, and limestone outcroppings. Park officials say that the Ichetucknee River is the most pristine spring-fed river in Florida. Fed by 233 million gallons of spring water, the river forms part of the 2,241-acre 3 **Ichetucknee Springs State Park (386-497-4690; www.floridastateparks.org)** in Fort White. Those who canoe or tube down the six-mile river stretch can see Great Blue Heron, Wood Ducks, Wild Turkey, largemouth bass, turtles, grass shrimp and Red-tailed Hawks.

Popular springs have become family-oriented attractions, like 4 **Silver Springs (352-236-2121; www.silversprings.com),** offering glass-bottom boat tours, jeep safaris, petting zoos and wildlife exhibits. The 2,860-acre 5 **Edward Ball Wakulla Springs State Park (850-224-5950; www.floridastateparks.org)** is one of the largest and deepest freshwater springs in the world, with the bowl of the spring extending almost three acres. Glass bottom boat tours allow guests to view the mouth of the cavern, 125 feet below. Lodging is available onsite at the historic Wakulla Lodge. Located on private property on Highway 79 between Vernon and Bonifay in northwest Florida, but open to the public, is 6 **Cypress Springs (850-535-2960; www.cypressspringsfla.com),** a spring pool 160 feet in diameter producing nearly 90 million gallons of water per day. The spring run has a visibility of about 200 feet, and a three-mile canoe run from the spring allows non-divers to get in on the fun.

REEFS

Scuba or snorkel aficionados should waste no time in heading south to the Florida Keys. Off these heralded islets are some of the most gorgeous coral reefs in North America. Many are designated marine sanctuaries and parks, ensuring the protection of these fragile ecosystems for generations to come.

The 7 **Florida Keys National Marine Sanctuary (FKNMS, 305-743-2437; www.fknms.nos.noaa.gov)** encompasses 2,800 square nautical miles around the entire archipelago of the Florida Keys, and straddles the waters of Florida Bay, the Gulf of Mexico and the Atlantic Ocean. One of the reserves, the Tortugas Ecological Reserve, located 80 miles west of Key West, is the largest permanent marine reserve in the U.S., with more than 150 square nautical miles of deepwater corals, crustaceans and invertebrates. Mooring buoys have been installed to protect the reefs from anchor damage, and the southern area of the Reserve is only open to vessels in transit.

Silver Springs

The Original Florida

Spectacular, crystal-clear springs, more than 100 of them. Several of the nation's most scenic and canoeing friendly rivers. Cultural and historical special events that provoke a nostalgic response from everyone....they are just the beginning of what you'll find in Natural North Florida....**the Original Florida!**

Ichetucknee Springs and accompanying springs water meanders through the lush green scenery for more than seven miles to create the nation's most pristine river. A river so clear and so spectacular as to cause you to loose your breath for a second, although the feel of 72 degree water also helps to create the sensation.

The Suwannee, Santa Fe, Alapaha, Withlacoochee, Aucilla, Econofina and Steinhatchee Rivers provide excellent family recreation in a setting ideal for canoeing and kayaking. On the subject of kayaking, the coastline of the Original Florida is also extremely popular with ocean kayaking enthusiasts.

In terms of heritage and culture, unique museums, abundant antiquing opportunities and a myriad of special events, the Original Florida has something for everyone's taste. Stephen Foster State Folk Culture Center and its many special events, Spirit of the Suwannee Music Park and a variety of special interest concerts, the Marjorie Kinnan Rawlings State Historic Site and Paynes Prarie are just a few of the places that help remind us of our heritage and culture in Florida.

The nation's largest annual Civil War Re-enactment is commemorated each February at Olustee State Park. The Florida Folk Festival is held at Stephen Foster Park during Memorial Day weekend. The Florida Forest Festival is held at Perry in October and a variety of Christmas celebration round out the year in the Original Florida.

Natural North Florida? **You've found it....and so much more in the Original Florida.**

The Original Florida

(386) 758-1555
www.OriginalFlorida.org

Save Our Shipwrecks. Sunken vessels are located around Florida's entire coastline, and more are found in lakes and rivers. Shipwrecks, or any submerged cultural resource, are protected by laws that prohibit unauthorized disturbance, excavation or removal of artifacts. These laws are intended to preserve these non-renewable historical resources for future generations of wide-eyed divers. Feel free to explore Florida's shipwrecks, but leave the artifacts in place. Archeologists at the Florida Bureau of Archeological Research liken shipwrecks to living museums in the sea, and remind us all to "take only pictures, and leave only bubbles."

For more information, log on to the Bureau of Archeological Research websites at **www.flheritage.com** or **dhr.dos.state.fl.us/bar/arch.** The Underwater Archeological Preserves website can be accessed at **hr.dos.state.fl.us/bar/uap.**

Adjacent to the FKNMS at the northern end of the Keys in Key Largo, the 8 **John Pennekamp Coral Reef State Park (305-451-1202; www.floridastateparks.org)** was the nation's first underwater park, and represents more than 100 square miles of mangrove shoreline, grass flats and coral reef. Charters are available for fishing, sightseeing, diving and snorkeling, or BYOB—that's bring your own boat. Dive sites include the 11-foot Christ of the Abyss statue, donated by an Italian diving group in 1965; Molasses, French and Carysfort reefs; and wrecks of the *Benwood*, *City of Washington* and USCG Cutters *Bibb* and *Duane*.

9 **Biscayne National Park (305-230-7275, www.nps.gov/bisc),** next to Pennekamp and encompassing over 40 of the northernmost Florida Keys, is popular for snorkeling, diving, boating and fishing. Within the park boundaries is the longest stretch of mangrove forest left on Florida's east coast. The Dante Fascell Visitor Center has interpretive exhibits and a veranda with a view, but the way to explore the park is underwater, either diving or on a glass bottom boat tour.

Sunrise over the Gulf, manatee watches, canoe the Wakulla River, dinner cruise on the St. Marks River, oysters on the half shell, biking the St. Marks Trail, hiking the Florida Trail, woodducks and bald eagles, dogwoods in the springtime, sunsets over the river . . .

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WAKULLA

DISCOVER

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St. Johns River

Up the Lazy River– St. Johns American Heritage River

by Juliet Gill

Northeast Florida's rich heritage is mirrored along the banks of the St. Johns River, officially designated an American Heritage River by President Clinton in 1998. Intricate webs of cultural, biological and natural diversity have woven together an eco-corridor that quietly offers its beauty to any who care to discover it.

WEST VOLUSIA COUNTY

DeLeon Springs State Park

Indian River, Osceola and Brevard Counties

At the St. Johns' headwaters on the Central East coast is the 1 **Blue Cypress Conservation Area (321-676-6614),** a 52,671-acre region famous for its wildlife. Blue herons, the endangered Snail Kite, White Ibises, Snowy Egrets, Wood Storks, Ospreys and Bald Eagles rely on the wetlands and marshes for survival. There's camping, hiking, canoeing, fishing and boating here.

Birders enjoy the 2 **River Lakes Conservation Area (321-676-6614)** in Brevard County, home to Sandhill Cranes, herons, Limpkins and Scrubjays. Lake Washington County Park has boat ramps, picnic pavilions and a fishing pier.

Seminole County

Named for both the Little Econlockhatchee and the bigger Econlockhatchee

River, the 3 **Little Big Econ State Forest (407-971-3500; www.fl-dof.com)** protects 5,048 acres of precious wetlands and associated natural communities for the floodplains of the St. Johns and Econlockhatchee Rivers. Forest guests can launch their canoes from various points along the river, and camp, hike, horseback ride or bike.

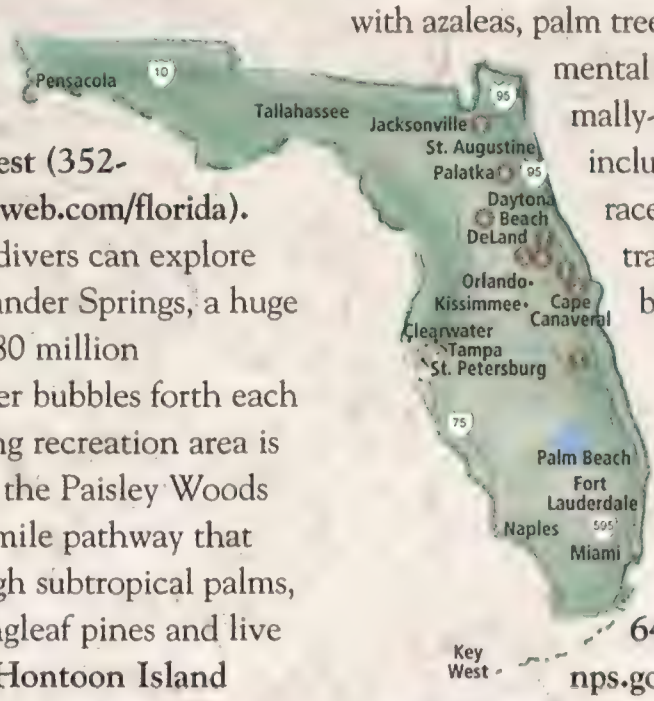
Lake County

Eco-adventure peaks at the 4 **Ocala National Forest (352-669-3153; www.r8web.com/florida).** Experienced scuba divers can explore the depths of Alexander Springs, a huge spring from which 80 million gallons of clear water bubbles forth each day. The surrounding recreation area is at the north end of the Paisley Woods Bicycle Trail, a 22-mile pathway that takes visitors through subtropical palms, sandpine ridges, longleaf pines and live oak domes. At 5 **Hontoon Island State Park (386-736-5309; www.floridastateparks.org),** visitors can tour the hammocks, rent cabins or go camping.

Volusia County

Little has changed at 6 **Blue Spring State Park (386-775-3663; www.floridastateparks.org)** since the Timucuan Indians first made it their home. In 1872 during the height of the steamboat period, the Thursby family built a frame house here for easy river access, and today it is open for tours. Manatees live in the river near the spring November through March.

At 7 **DeLeon Springs State Park (386-985-4212; www.floridastateparks.org),** visitors can see the historic Spring Garden Plantation, built in the early 1800s. In 1831, a sugar mill was added, powered by the flow of springwater. Canoers have access from DeLeon to the 18,000-acre Lake Woodruff National Wildlife Refuge, with canoe and paddleboat rentals available. Swimming is permitted in the spring, which maintains 72 degrees year round.



Putnam County

The town of Palatka is home to both 8 **Angel's Dining Car (386-325-3927)**—called Florida's oldest diner—and the 59-acre 8 **Ravine Gardens State Park (386-329-3721; www.floridastateparks.org),** vividly adorned with azaleas, palm trees and other ornamental plants. The formally-designed landscape includes fieldstone terraces, rock gardens, trails and a paved bicycle loop.

Duval County

The 46,000-acre 9 **Timucuan Ecological & Historic Preserve (904-641-7155; www.nps.gov/timu)** was named for the Native Americans who once populated the region. During the 1700s and 1800s, African slaves worked the fields that today have returned to their natural state. The Preserve includes the 600-acre Theodore Roosevelt Area, with nature trails through hardwood forests, grasslands, wetlands and scrub. Nearby, the 9 **Fort Caroline National Memorial (904-641-7155)** marks the site of La Caroline, France's first attempt to settle in the region in the 16th century. Destroyed by separate attacks by the Spanish and Native Americans, the original fort has been reconstructed and a Visitor's Center provides information on Fort Caroline's tragic history.

JACKSONVILLE CVB

Kingsley Plantation slave cabins

Originally, the 9 **Kingsley Plantation (904-251-3537; www.nps.gov/timu)** on Fort George Island near Jacksonville served as a port of entry for slaves arriving from Africa in the 1700s. Today it is a historical site managed by the National Park Service, with slave quarters, gardens, a kitchen house and planter residence.

The Superlative St. Johns River.

Measuring 310 miles in length, Florida's longest river is one of only three in the U.S. that flow south to north.

Together with its tributaries, the St. Johns drains a region measuring about 8,700 square miles, an area larger than six states in the U.S.

VISIT FLORIDA

Ocala National Forest

With a recorded history that is one of the earliest in the U.S.—pre-historic settlements in DeLeon Springs State Recreation Area show the remains of a canoe that is believed to be about 6,000 years old—the St. Johns has earned the nickname of "Florida's First Highway."

At the mouth in Jacksonville is one of the largest deepwater ports on the U.S. East Coast. Two Navy installations are also located here, forming the second largest concentration of the Atlantic Naval fleet.

From its origins south of Cape Canaveral to its mouth in Jacksonville, the St. Johns averages a drop in altitude of about one inch per mile, making it truly one of the "laziest" rivers in the world.

For more destination information, turn to page 31.

Don't Miss This Florida Scenic Highway

Scenic and Historic A1A—Approximately 52 miles along SR A1A from the Duval/St. Johns County line to the St. Johns/Flagler County line.

What's Going On

January
Fellsmere Frog Leg Festival, Fellsmere. 561-571-0008

February
Eau Gallie Arts & Jazz Festival. Melbourne. 321-242-0737

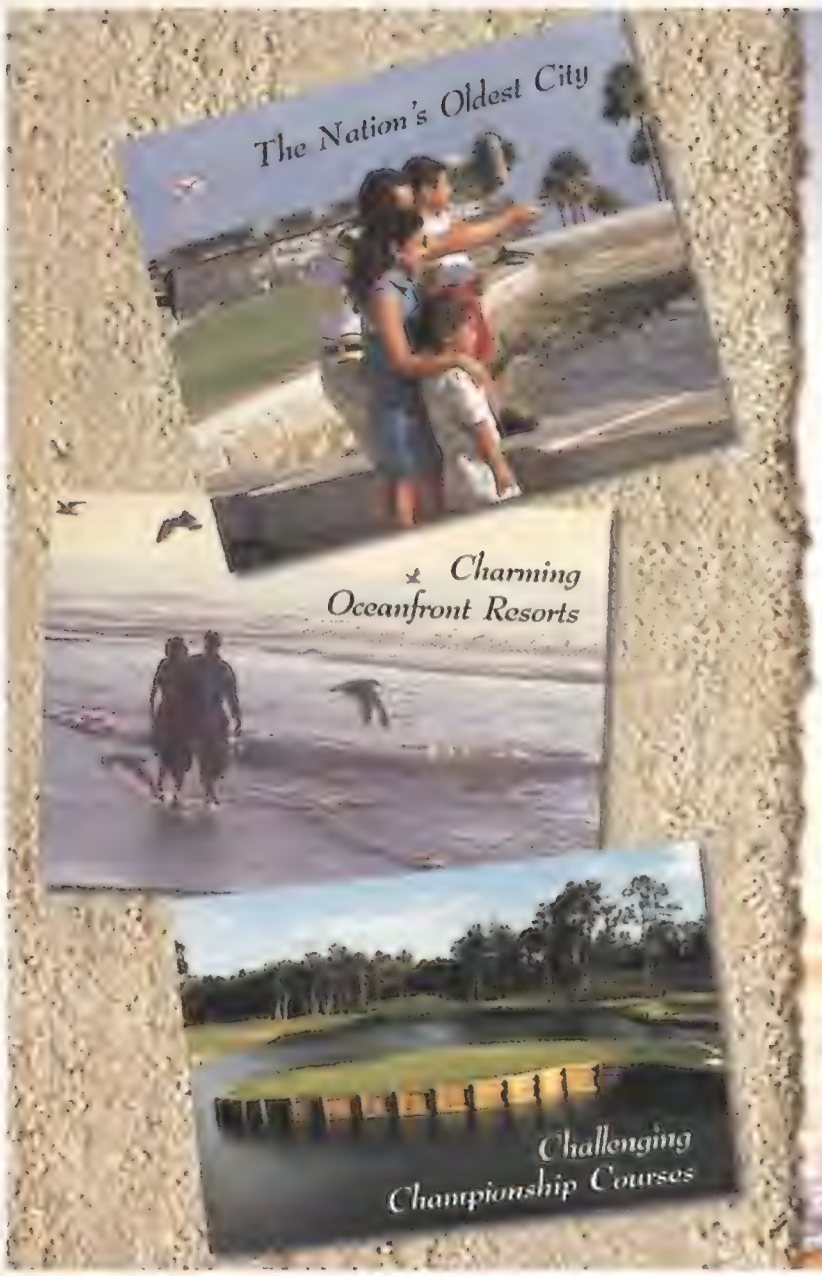
March
Tonight's Sky. Seminole Community College Planetarium. 407-328-2409

Battle at Narcoossee Mill. Ralph V. Chisholm Park. 407-931-7003.

April
Monthly Traditional Farmers' Market. Magnolia Square, downtown Sanford. www.ci.sanford.fl.us

October
Florida Black Bear Festival at Umatilla. Umatilla, Volusia County. 407-323-8903.

November
Space Coast Birding and Wildlife Festival www.nbbd.com/fly



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www.centralfloridazoo.org

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www.rivershipromance.com

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St. Johns River Cruises

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Seminole County

Small Town TREASURES

by Lisa Simundson

Much more than a vacation playground of beaches, theme parks, outdoor diversions and sparkling cities with nighttime hot spots, Florida has a small town side that deserves to be rediscovered.

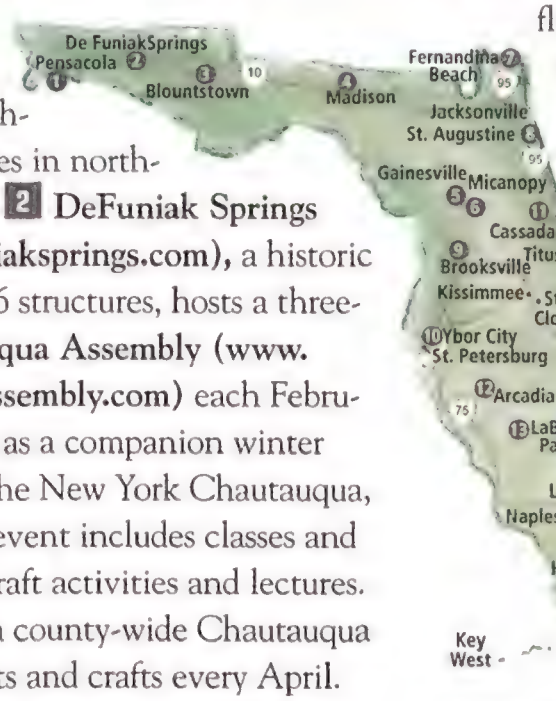
KISSIMMEE-ST. CLOUD CVB

Kissimmee

Charming streets and buildings recall the days when the Sunshine State was a pioneer outpost, before becoming an antebellum stronghold and a Victorian seaside getaway. Antique stores, tearooms, old drug stores and quaint restaurants make these off-the-beaten-track destinations worth searching out.

NORTHERN FLORIDA

Among **1 Pensacola's** many important historic districts is the North Hill Preservation District, one of the finest collections of Victorian and early 20th-century houses in northwest Florida. **2 DeFuniak Springs (www.defuniaksprings.com),** a historic district of 166 structures, hosts a three-day **Chautauqua Assembly (www.chautaqua-assembly.com)** each February. Founded as a companion winter assembly of the New York Chautauqua, this popular event includes classes and workshops, craft activities and lectures. There's also a county-wide Chautauqua Festival of arts and crafts every April. In **3 Blountstown,** the Old Calhoun County Courthouse is one of only two Romanesque Revival courthouse buildings in the state. The five-acre **Panhandle Pioneer Village (www.panhandlepioneersettlement.org)** has 11 period structures dating from 1840 to 1940, including log structures, a farmhouse and a Methodist church building.



In **4 Madison,** just south of the Georgia border, is an unusual discovery: the **T.J. Beggs & Co. Mortuary Museum (850-973-2258),** featuring a collection of funeral paraphernalia. **5 Gainesville** is rich in Old Florida architecture and flavor, with prize sites including the Newnansville Town Site, containing the remains of a road, two wooden structures and two cemeteries dating between 1824-1890.

Nearby **6 Micanopy** is the perfect place to spend an afternoon, with live oak-lined streets sheltering a treasure trove of antique shops and restored Victorian buildings.

Near Jacksonville, yesteryear Florida can be found within **7 Fernandina Beach's** 50-block Historic District, which includes the elaborate High-Victorian, Italianate Fairbanks House, Queen Anne-style Humphrey House and Bailey House, and the Nassau County Courthouse. History buffs will no doubt stop in **8 St. Augustine,** but in addition to the more obvious historical points of interest, there are lesser known gems worth seeking out, such as the Old St. Johns County Jail, built in 1891 in the Romanesque Revival style. It's also home to three distinct antique shopping areas within five minutes' walking or driving distance of the city center.

For more destination information, turn to page 31.

Don't Miss These Florida Scenic Highways

Pensacola Scenic Bluffs Highway—Approximately 11 miles along U.S. Highway 90 from the Bayou Texar Bridge to the Highway 90 Bridge over Escambia River.

Old Florida Heritage Highway—A 48-mile-long network of scenic roads that includes about 12 miles along U.S. 441 from Williston Rd. (SR 331) to the Marion County line, and 36 miles of Alachua County roads 234, 18 (Wacahoota Rd.), 225, 325, 346, 2082 and SE 185 Ave. (County Line Rd.).

MAIN STREETS TAKE CENTER STAGE.

It happened in Avon Park and Milton. In Clermont and Clewiston, Fort Pierce and Dunnellon, Homestead, Kissimmee and St. Cloud. In Stuart, Venice and Ybor City. From Auburndale to Zephyrhills, Florida's historic streets are part of the Florida Main Street Program run by the state's **Bureau of Historic Preservation (www.flheritage.com).** Here are just a few Main Streets to discover:

Bartow—Central Florida. The friendly Southern community of Bartow, founded in 1851, has preserved much of the area's colorful heritage in the Polk County Historical Museum and Genealogical Library, located in the Old Historic Courthouse downtown. Downtown, you'll find diners, an ice cream parlor, and shops that include farm antiques, primitives and military collectibles.

Cocoa—Central East Florida. Along the shady avenues of historic riverside **Cocoa Village (www.cocoavillage.com)** are homes and buildings on the National Historic Register, some dating back to the 1880s. The old brick sidewalks are lined with shops selling hardware, needlework, jewelry, arts and crafts and collectibles.

Homestead—Southeast Florida. South of Greater Miami is rural **Homestead (www.homesteadmainstreet.com),** a pioneer town in the heart of South Florida's agricultural district. Here you'll find authentic Mexican restaurants, the restored Seminole Theater, galleries and antique shops. Friday Fest, on the first Friday evening of the month, features concerts in the town park.

Panama City—Northwest Florida. One of the country's top small arts towns, downtown **Panama City (www.panamacity-downtown.com)** is always abuzz with music festivals, summer concerts, stage productions, classic car parades and art festivals.

WEST VOLUSIA

Cassadaga

CENTRAL FLORIDA

An off-the-beaten-track gem on the west coast is 9 **Brooksville,** whose oak-lined streets shade turn-of-the-century Victorian houses. Civil War buffs gather each January for the Brooksville Raid re-enactment and such old-timey snacks as kettle corn, root beer and fry bread. Another not-to-be-missed place is 10 **Ybor City,** Tampa's Latin Quarter and a National Historic Landmark district. The one-time Cigar Capital of the World's wrought iron balconies, Spanish restaurants and nightlife paint a memorable picture of the city's Hispanic heritage.

On the east coast south of DeLand is 11 **Cassadaga,** established as a Spiritualist community in 1894, and designated a Historic District on the National Register of Historic Places. This quiet town of psychic readers and spiritual counselors attracts believers, skeptics and the curious alike. Bookstores and shops offer such metaphysical supplies as crystals.

SOUTH FLORIDA

While some of Florida's major metropolises are located here, so are some lovely small towns. 12 **Arcadia,** east of Sarasota, is one. Dating back to the 1880s, this picturesque city's historical downtown has dozens of antique and collectibles dealers within walking distance. Popular events include an annual championship rodeo held in March and July, and the Watermelon Festival each May.

North of Fort Myers in citrus-growing country is 13 **LaBelle,** located in an oak hammock on the shores of the Caloosahatchee River. It's a quiet sort kind of place where locals sit down for a wedge of homemade peanut butter pie at Flora & Ella's. But every February, 25,000 people flood this town's streets for the annual LaBelle Swamp Cabbage Festival in honor of the delicacy called "hearts of palm," or the meat of the sabal palm, Florida's state tree.

The festival features beauty pageants, dances, a parade with floats decorated with sabal palm fronds, entertainment including daylong bluegrass, jazz, gospel, Latin, country music, and, of course, swamp cabbage treats.

DISCOVER

City of Gainesville—The Thomas Center is a beautifully restored Mediterranean Revival-style hotel that is listed in the National Register of Historic Places. It contains 1920s period rooms, local history exhibits, banquet rooms, performance space and meeting rooms. It is surrounded by the lovely Thomas Center Gardens. 302 NE 6 Ave., Gainesville. 352-334-5064; fax 352-334-2144. www.gvlculturalaffairs.org

St. Augustine, Ponte Vedra & The Beaches—Visit historic St. Augustine. Enjoy 42 miles of uncrowded beaches. Play golf and experience the World Golf Hall of Fame. 88 Riberia St., St. Augustine. 904-829-1711; fax 904-829-6149. www.visitoldcity.com

Florida's Native Americans Yesterday and Today

From the ancient tribes who flourished in Florida 13,000 years ago to the present-day Miccosukee and Seminoles, Florida's Native Americans are an indelible part of the state's cultural fabric. These are two different stories joined by an unbreakable thread of culture, heritage and geography.

A legacy from long ago

Paleo-Indians—ancestors of modern tribes—lived in what is now Florida. The Timucua, Calusa, Apalachee, Tocobaga, Tequesta and other lost tribes left clues about their past in the form of burial mounds, ceremonial objects and middens—piles of discarded shells and refuse. Many of these tribal remains are being preserved and interpreted by a unique tourism project, the **Trail of the Lost Tribes (941-953-3108; 941-794-8773),** a network of publicly accessible archaeology sites, museums and archaeologists. This trail now includes 19 prehistoric archaeology sites along the Gulf Coast from Crystal River in the north to Fort Myers Beach in the south.

The trail begins at 1 **Crystal River Archaeological State Park (352-795-3817; www.floridastateparks.org),** a six-mound complex believed to be a prehistoric ceremonial center. The Visitor Center houses artifacts such as arrowheads, pottery, jewelry and tools and includes interpretive exhibits. In Brooksville, the 2 **May-Stringer Heritage Museum (352-799-0129; www.hernandoheritagemuseum.com)** is a 12-room, four story Victorian mansion housing more than 10,000 artifacts. On Tampa Bay, once home to the Tocobaga, the 3 **Safety Harbor Mound at Philippe Park (727-669-1947)** contains pottery and other artifacts from the Safety Harbor Culture that thrived starting around 1000 AD. At the 4 **Safety Harbor Museum of Regional History (727-726-1668; www.safety-harbor-museum.org)** displays of fossils, projectile points, shell tools, beads and pottery tell the story of Florida's first people and the arrival of Spanish explorers in the 16th century.

PAINTING "PREPARATION FOR THE FEAST" BY THEODORE MORRIS. WWW.FLORIDALOSTTRIBES.COM

In Gainesville, the 5 **Florida Museum of Natural History (352-846-2000; www.flmnh.ufl.edu)** will debut *South Florida: People and Environments* in October 2002, a permanent exhibit celebrating the bountiful environments of South Florida's estuaries that gave rise to the powerful Calusa Indians.

A key site is the 6 **Weedon Island Preserve (727-217-7208; www.pinellascounty.org/environ)** in St. Petersburg, where tattooed men, women and children once gathered around fires outside thatched huts. They buried their dead in sand mounds along with ornate ceremonial pottery. This lifestyle continued with few major changes from 10,000 B.C. to 1200 A.D. The first major archaeological excavation of the island's burial complex began in 1923. Seven years later, painted pottery was unearthed along with 250 skeletons. Nearby, the 7 **Science Center of Pinellas County (727-384-0027; www.sciencecenterofpinellas.org)** features 16th Century Indian Village festival days in March and October. 8 **Ruskin's Camp Bayou Nature Preserve (813-649-9547; www.ancientnative.org)** has re-created the pre-Columbian native village of Uzita.

Florida's first Archaeological Monument, the 9 **Madira Bickel Mound State Archaeological Site (941-723-4536)** in Manatee County includes a temple mound and burial mound complex. The largest temple mound in the Tampa Bay area—10 **Portavant Temple Mound at Emerson Point Park (941-776-2295)** overlooks the Manatee River, and has interpretive signs describing the site. The 11 **National Memorial (941-792-0458; www.nps.gov/deso)**

Discover the Seminole Tribe of Florida...

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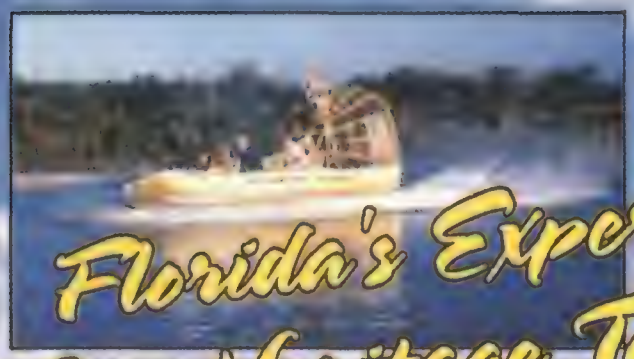

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Chickee hut

includes living history presentations, a nature trail and a film in the visitor center. Bradenton's 12 **South Florida Museum (941-746-4131; www.southfloridamuseum.org)** is home to the Montague Tallant Collection of aboriginal artifacts that include pottery, shell tools, beads and metals.

In Osprey, near Sarasota, 13 **Historic Spanish Point (941-966-5214; www.historicspanishpoint.org)** is considered one of the state's top archaeological sites. "A Window to the Past" inside one of the middens shows the layers of ancient civilization, while historic buildings, natural trails and ceremonial mounds offer other glimpses into the past. 14 **Indian Mound Park (941-316-1172; www.co.sarasota.fl.us/parks)** in Englewood was occupied from 1000 BC to 1350 AD by the Manasota Culture, who were attracted by the abundant seafood.

Lee County's Pineland archaeological site—home to the Calusa Indians for more than 1,500 years—is currently being excavated. The 15 **Randell Research Center at Pineland (941-283-2062)** features walking tours of the site. At the 15 **Useppa Island Museum (941-283-9600; www.useppaisland.com)** visitors can see forensic restorations of the Useppa Man and Woman of 1,400 years ago. 15 **Pine Island's Museum of the Islands (941-283-1525)** presents the story of the ancient Calusa, whose shell mounds remain as evidence of their powerful nation. Accessible only by boat, the 133-acre 15 **Mound Key Archaeological State Park (941-992-0311)** is home to shell mounds reaching 30 feet in height.

Native Americans in Florida Today

Florida's Native American population consists of two tribes: the Miccosukee Tribe of Indians of Florida and the Seminole Tribe of Florida, both made up of families who escaped the Seminole removal wars and took refuge in the Everglades.

The Seminole people of today are cultural descendants of Native Americans who were living in the southeastern United States long ago. When the Spaniards reached Florida in 1513, this large territory held 200,000 Native American ancestors in hundreds of tribes. The Spaniards called some of these indigenous people *cimarrones* (later to become Seminoles), or free people, because they would not be dominated by the Europeans, and by the mid-1800s, most U.S. citizens referred to all Florida's native people as Seminoles.

During the early 1800s various Southeastern tribes—Creek, Hitchiti, Apalachee, Mikisúkî, Yamassee, Yuchi, Tequesta, Apalachicola, Choctaw, and Oconee—banded together to resist Andrew Jackson's removal efforts, and were later joined by escaped slaves and others to live among the forests, grass prairies and spring-fed rivers of interior Florida, sharing an instinct for survival and a refusal to be dominated by the white man. In the early- to mid-1800s, soldiers pursued the Creeks, Seminoles and Miccosukees into the vast wilderness of the Everglades. In this river of grass, families built thatched roof chickee homes on hammocks and adapted a new way of life.

Today, visitors can explore modern-day Seminole and Miccosukee nature and heritage activities in the Everglades. Just west of Fort Lauderdale on the Big Cypress Indian Reservation off I-75, 16 **Billie Swamp Safari (800-949-6101; www.seminoletours.com)** is a unique natural attraction with day and overnight tours that include airboat rides through sawgrass and cypress hammocks, and guided swamp buggy tours for up-close views of alligators and other wildlife. Traditional meals of frog legs, alligator, catfish and fry bread are served, followed by wildlife shows and campfire storytelling. At the nearby 16 **Ah-Tah-Thi-Ki Museum (863-902-1113; www.seminoletribe.com),** exhibits and displays tell the story of the history and culture of the unconquered Seminoles, with a living village and boardwalks. In Hollywood, the 17 **Seminole Okalee Museum (954-792-1213; www.seminoletribe.com),** a satellite of the Ah-Tah-Thi-Ki Museum, features the history of tribal patchwork and Seminole and Seminole-genre paintings. There's also a traditional village with demonstrations of

For more destination information, turn to page 31.

Don't Miss These Florida Scenic Highways

Bradenton Beach Scenic Highway—Approximately 2.8 miles along SR 89 from Longboat Pass Bridge to Bradenton Beach northern city limit.

Tamiami Trail Scenic Highway—Approximately 50 miles from SR 951 to the Collier County line.

What's Going On

February

Native American & Pioneer Heritage Days, Collier-Seminole State Park, 941-394-3397

4th Annual Slough Shootout, Ah-Tah-Thi-Ki Museum, 863-902-1113

Seminole Tribal Fair, Hollywood, 954-0966-6300

December

Miccosukee Indian Arts & Crafts Festival, Miccosukee Indian Village, 305-223-8380

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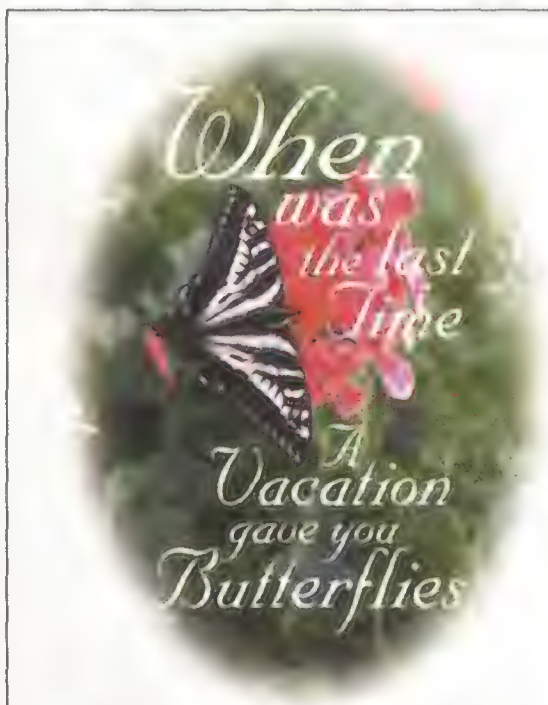
Twenty five miles west of Miami, on the Tamiami Trail—a National Scenic Highway—the 18 **Miccosukee Indian Village (305-223-8380)** in the Florida Everglades gives visitors a taste of tribal life and culture, with a museum, arts and crafts, and such outdoor activities as airboat rides. Native shopping and dining is also available. The nearby Shark Valley entrance to 18 **Everglades National Park (305-242-7700; www.nps.gov/ever)** has walking and tram tours of its freshwater ecosystem of sawgrass marsh and tree islands, offering opportunities to view alligators and the endangered Snail Kite.

For more information on Native American Tribes of Florida and activities they offer, call **Lee Tiger and Associates (954-370-3900; www.seminoletours.com).**



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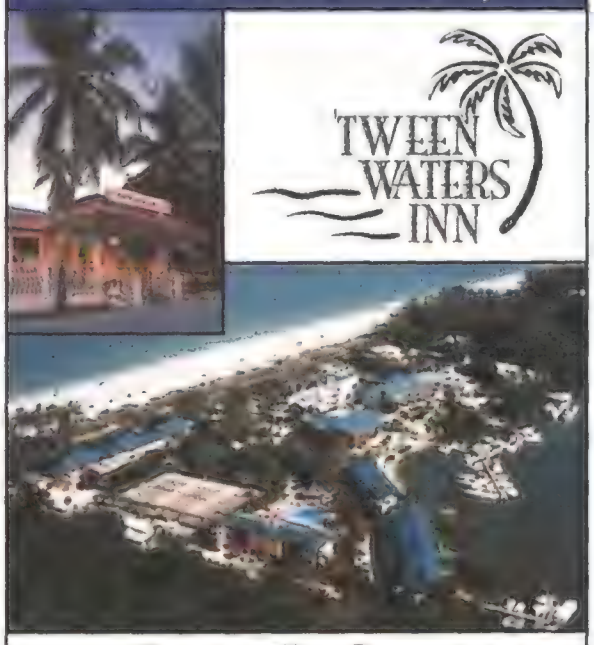

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Everglades Islands Lodging Assoc.—Stay and play in the Everglades... the wonderful "Olde Florida" of sleepy towns, hospitable folks and unspoiled wildlife-filled grasslands still exists, and you are invited to discover it in the Everglades. PO Box 455, Everglades City, 34139. www.evergladesislands.com

Largo Cultural Center—Largo Cultural Center's Tonne Playhouse is host to a variety of musical, dance and theatrical performances year-round. The Center's Parkview Room overlooks beautiful Largo Central Park and can be used for meetings, parties and banquets. 105 Central Park Dr., Largo. 727-587-6751; www.largo.com

Tampa Bay History Center—A regional museum providing tourists and residents a glimpse into the rich heritage and diverse culture of the Tampa Bay area. Traveling expositions are featured throughout the year. Admission free! 225 S. Franklin St., Tampa. 813-228-0097; fax 813-0223-7021. www.tampabayhistorycenter.org

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For more information on the Bradenton Area, Anna Maria Island and Longboat Key please call 1-800-4MANATEE. www.flagulfislands.com

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Get in Touch with Nature at the Anne Kolb Nature Center

A welcome respite from the urban development of South Florida, this 1,500-plus-acre mangrove forest and tidal estuary represent the last stretch of undeveloped wetlands in southeastern Florida. The Anne Kolb Nature Center includes an exhibit building with theater, an 870-foot fishing pier, a mud flat observation trail, a bicycle path and four marked canoe trails. The nature center's professional naturalist staff offers environmental programs along with canoe excursions and trail hikes. Narrated tours are available on a 42-passenger U.S. Coast Guard-licensed tour boat that explores the park's mangroves and placid waters. The center complex includes an exhibit hall with simulated mangroves and a 3,500-gallon aquarium. The Eco Room provides interactive hands-on investigations of South Florida's habitats and animals. The recreational area at West Lake Park offers canoe and kayak rentals, a boat-launching ramp, picnic shelters, tennis/volleyball/racquetball courts and nature paths and trails. The center successfully showcases the area's natural diversity and ecological habitats. **954/926-2480; www.broward.org/parks**

History and Culture: The Seminole Indian Tribe

The Seminole Tribe of Florida's Hollywood reservation contributes to the rich diversity and culture of the region. The Seminoles, among Florida's first residents, provide a look into some of the history that defines the area. Just west of Hollywood, on the Big Cypress Seminole Indian Reservation, Billie Swamp Safari and Everglades Adventures offers swamp buggy safaris, airboat rides and overnight Everglades excursions. These adventures are unique opportunities to explore the area's natural attributes. Day packages consist of a swamp buggy tour and an airboat ride at Billie Swamp Safari, and a tour of the Ah-Tah-Thi-Ki Museum. Overnight packages are also available. Visit **www.seminoletours.com** and get online tour discounts. For tour information and offline reservations, contact Lee Tiger & Associates, Inc. **305/257-2134.** The Seminole Okalee Indian Village and Museum offers a view into the world of the Seminole Indians, past and present. 954/792-1213. **800/949-6101.** **www.seminoletribe.com/safari/**

Hollywood Office of Tourism
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Wall-to-Wall

Colorful Murals Turn Up in Unexpected Places in Florida

These images, frozen in time, are not merely static works of art hanging in a gallery somewhere. Instead, they grace the walls of public buildings, stores and schools—enormous artistic treasures on display for everyone to see. They're outdoor murals, and they're a growing part of the colorful Florida landscape. By Lisa Simundson

Once primarily the domain of creative graffiti artists making political and social statements, murals have taken on a new identity as outdoor canvases reflecting the history, culture and natural beauty of surrounding towns and cities.

More often, the murals you'll encounter in Florida are part of a deliberate artistic movement, initiated by organizations like the 1 **Lake Placid** Mural Society, considered Florida's largest.

Lake Placid's 34 murals feature everything from the endangered Florida panther to the town's citrus heritage. Across the side of the Winn-Dixie supermarket on Route C-621 is the "Cracker Trail Cattle Drive," depicting cowboys along the old Cracker Trail, now Route 98. Four speakers bring the mural to life with the sounds of cowboys yipping, whips snapping, cattle mooing, thunder crashing and rain falling. Early physicians are honored on the wall of B&B Offset Printing on Interlake Blvd., while migratory Paleo-Indians hunt a mastodon at 112 East Interlake Blvd. For the Lake Placid Mural Society's booklet, call **863-531-0211** or visit **www.htn.net/lplacid/murals.**

North of Lake Placid in 2 **Lake Wales,** murals complement the city's National Register Historic District, depicting the city's founders (West Central Ave.) and downtown in the 1920s (Stuart Ave.). The area's picturesque lakes and forests are highlighted on a mural inside Bistro 2*5*3 on East Stuart Ave., while the dirt wagon trails and rail line of early Lake Wales are displayed on a magnificent outdoor mural along Scenic Highway S.R. 17/Alt 27. Visit **www.historiclakewales.com.**

MILTON MURAL SOCIETY

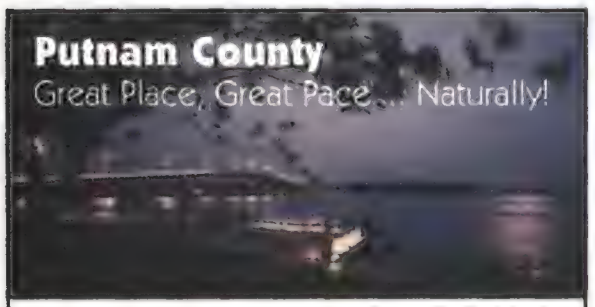
The Lamplighter

Due east of Lake Placid, 3 **Fort Pierce's** historic downtown streets are enhanced by murals highlighting the city's heritage. On the side of an antique store on U.S. 1 is "Early Recovery," illustrating Indians recovering the underwater Spanish treasures that gave the region its nickname, the Treasure Coast. Fort Pierce's Harbor Federal Bank Building offers a "Window to the Past," depicting a steamer picking up pineapples from P.P. Cobb, a general store dating back to the days when the city was a pineapple patch. For details on Fort Pierce's murals and the St. Lucie Mural Society, contact **St. Lucie County Tourism (800-344-TGIF),** or visit **www.floridalink.com/ftpierce/mural.**

Farther north along the Indian River Lagoon in 4 **Cocoa,** a mural on the Bank of America building (on Brevard Ave.) showcases historic Cocoa Village at the turn of the century. In Titusville, the walls of a refurbished shopping center at Park Ave. and South St. portray an undersea world of whales, dolphins, manatees and colorful reef fish. Nearby, at the Dixie Crossroads Seafood Restaurant, vibrant murals grace the walls inside and out. "Ecosystems of East Central Florida" stretches 156 feet across the back of the restaurant, featuring unique wildlife and habitats found on the Space Coast, including more than 100 species of birds.

In southwest Florida's waterfront town of 5 **Punta Gorda,** murals are as much a part of the landscape as palm trees. Dominating one wall of the Punta Gorda Mall is an illustration of the Hotel Charlotte Harbor—which had once occupied that spot before being destroyed by fire in 1959—and depictions of its most famous guests, including Thomas Edison, Harvey Firestone, Clarence Darrow and Henry Ford.

"End of the Line," at 102 W. Marion Ave. illustrates Punta Gorda's history as the southernmost terminus of the Florida Southern Railroad system. The "Evolution of Medicine in Charlotte County" at 329 E. Olympia Ave. depicts the healing efforts of Calusa Indian medicine men, conquistadors, early doctors and modern physicians. Four 8'x7' murals appear on Karl Ehmer's Restaurant (115 Tamiami Trail), featuring the Punta Gorda Hibiscus, the Yellow Crown Night Heron and a Roseate Spoonbill.



The St. Johns River runs through the heart of this beautiful pristine area in northeast Florida. Enjoy year-round activities like fishing the ***"bass capital of the world"***, boating, bird watching, festivals, touring historic homes, museums, and hiking on the trails and in the State Parks.

Putnam County Chamber of Commerce
P.O. Box 550, Palatka, FL 32178-0550
386(FUN) 328-1503
www.putnamcountychamber.org

For a booklet, call the **Punta Gorda Historic Mural Society (941-639-6959)** or the **Charlotte County Chamber of Commerce (941-639-2222).**

Florida's northern towns and cities are rich in mural art. Located on the banks of the St. John's River between Jacksonville and Orlando is the former port of **6 Palatka,** where murals depicting the historical, cultural and natural riches of the town and surrounding Putnam County are coordinated by the Conlee Mural Committee.

The "Welcome to Palatka" mural located on Memorial Parkway at Reid St. offers a glimpse of the genteel South, circa 1900. Rising to 16 feet at 2nd Street and St. Johns Ave. is a mural of the Putnam House Hotel, Palatka's largest and grandest hotel in 1891. Although the hotel burned down long ago, the mural is painted on a building on the site of the original structure.

Smaller mural panels also appear at various 19th-century buildings around Palatka, including the Bronson Mulholland House, the Putnam County Jail and Courthouse, the Old JT & KW Railway Station, and the Old Palatka Waterworks. View the murals at **www.geocities.com/cmuralc,** or call the **Putnam County Chamber of Commerce (386-328-1503; www.putnamcountychamber.org).**

In the western Panhandle town of **7 Milton,** the Milton Mural Society is soliciting artists and scouting locations for larger-than-life representations of historical and natural themes. The society has already commissioned two murals—"1860," featuring scenes from Civil War-era Milton; and "The Lamplighter," a historical depiction of how old Milton's gas lamps were lit by hand at dusk. For details, contact the society in care of the **Santa Rosa County Chamber of Commerce, 850-623-9377.**

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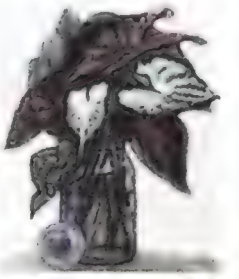

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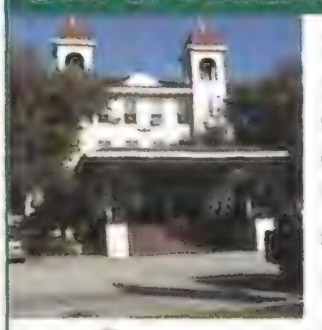

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What in the World?

Florida's Science Museums

by Lisa Simundson

Some of Florida's most interesting discoveries won't be made in the great outdoors but inside the walls of a science museum, or across the star-scattered skies of an indoor planetarium.

In North Florida, Pensacola's 1 **National Museum of Naval Aviation (850-452-3604; www.naval-air.org)** is one of the largest air and space museums in the world. A must-see is the 2 **Tallahassee Museum of History and Natural Science (850-576-1636, www.tallahasseemuseum.org),** with an environmental science center and natural habitat zoo of indigenous wildlife, including red wolves, black bears and white squirrels.

Jacksonville's 3 **Museum of Science & History (904-396-MOSH, www.themosh.org)** has such exhibits as The Living World featuring Tonca, the alligator snapping turtle; and Ultra Flight!, featuring ultra light aircraft, gliders and gyrocopters. At the planetarium, visitors view the heavens through the eyes of Native American tribes, who have their own interpretations of the stars.

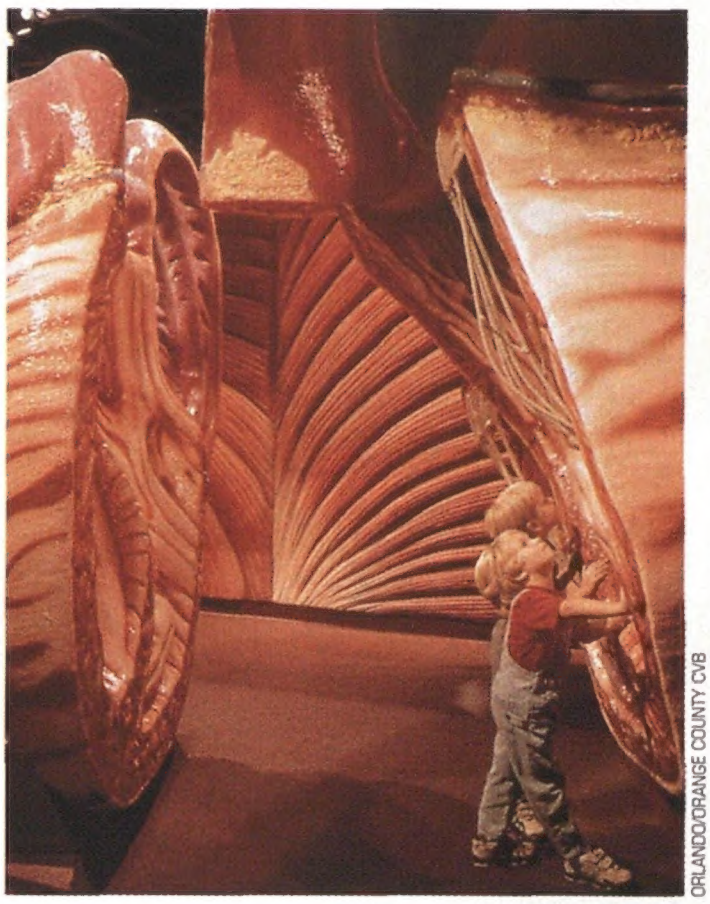
It's hard to miss the 130,000 year-old giant ground sloth at the 4 **Museum of Arts and Sciences (386-255-0285; www.moas.org)** in Daytona Beach. This former local resident is part of 13 permanent exhibits on geology and natural history. There's also a planetarium, nature preserve and trails, and a Forest Environmental Center. 5 **The Marine Science Center (386-786-5953)** at Lighthouse Point Park at Ponce Inlet has on-site sea turtle rehabilitation.

The largest science center in the Southeast, Tampa's 6 **Museum of Science and Industry (800-995-MOSI; 813-987-6300, www.mosi.org)** includes daily shows at the Saunders Planetarium; exhibits that explore the body, the planet and the cosmos; a flight simulator; a simulated hurricane with winds of 74 mph; the BioWorks Butterfly Garden; an IMAX Dome Theatre; and nearly 50 acres of outdoor interactive exhibits.

In nearby St. Petersburg, 7 **Great Explorations, The Hands On Museum (727-821-8992, www.greatexplorations.org),** lives up to its name with exhibits to touch, move, explore and experience. Highlights include the Touch Tunnel, where visitors crawl, climb and slide their way through a maze in darkness; and Music! Music! Music! with a laser harp and multimedia music computers. In Polk City near Tampa, 8 **Fantasy of Flight (863-984-3500; www.fantasyofflight.com)** has flight simulators and aircraft demonstrations.

The 9 **Orlando Science Center (407-514-2000; www.osc.org),** in Loch Haven Park near the Orlando Museum of Art, is one of the state's premier science museums, with an eight-story domed Iwerks theater; one of Florida's largest observatories; a simulated swamp; a child-sized town with under-the-street tunnel exploration; and interactive hands-on exhibits.

On Florida's east coast, the 10 **Brevard Museum of History and Natural Science (321-632-1830, www.brevardmuseum.com)** in Cocoa focuses on natural history, with dioramas of local animal habitats and early human settlements, and a simulated archaeological dig of Windover Pond, the burial ground for Native Americans who lived here 7,000 years ago.



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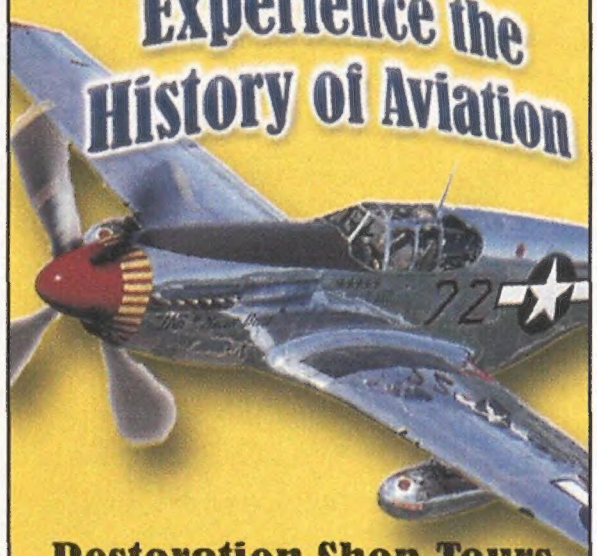

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The centerpiece for science in this region is the Kennedy Space Center at Cape Canaveral. All of America's manned space flights have departed the earth from here. The 11 **Kennedy Space Center Visitor Complex (321-452-2121; www.KennedySpaceCenter.com)** has a museum and Spaceport Theater; Rocket Garden and Gallery of Spaceflight; Galaxy Center IMAX theaters; and the Apollo/Saturn V Center tracing the history of Project Apollo that landed the first men on the moon.

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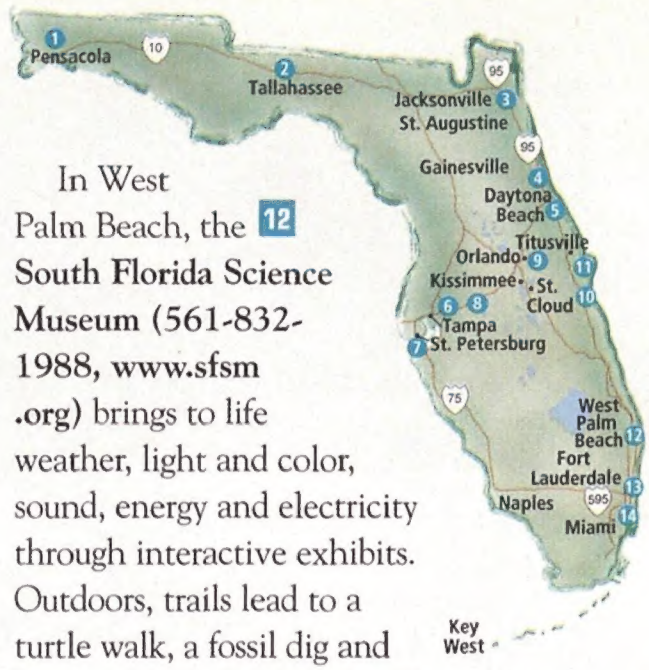

In West Palm Beach, the 12 **South Florida Science Museum (561-832-1988, www.sfsm.org)** brings to life weather, light and color, sound, energy and electricity through interactive exhibits. Outdoors, trails lead to a turtle walk, a fossil dig and re-created dinosaur tracks. The Aldrin Planetarium has star and laser shows.

Fort Lauderdale's 13 **Museum of Discovery and Science (954-467-6637, www.mods.org)** explores ecology, health, space, and technology in hands-on exhibits and at a five-story Blockbuster IMAX Theater. Exhibits at the 14 **Miami Museum of Science and Space Transit Planetarium (305-646-4200, www.miamisci.org)** take you inside an atom, to Latin America and Caribbean forests, and back millions of years when dinosaurs walked the earth.

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SPECIAL ADVERTISING SUPPLEMENT

Visitor Information and Resources

Here is a selected list of Florida information sources. Many offer websites, publications and brochures featuring nature, history and cultural activities.

VISIT FLORIDA
PO Box 1100. Tallahassee, FL 32302-1100. Visitor Information: 888-7FLAUSA; Headquarters: 850-488-5607. www.flausa.com

Florida Department of Environmental Protection: Division of Recreation & Parks—3900 Commonwealth Blvd., MS 536 Tallahassee 32399-3000. 850-414-8558; fax 850-922-4925. www.floridastateparks.org

Office of Greenways & Trails—3900 Commonwealth Blvd., MS 795, Tallahassee 32399-3000. 850-488-3701; fax 850-922-6302. www.myflorida.com

Florida Department of Agriculture & Consumer Services: Division of Forestry—3125 Conner Blvd., MS-C25, Tallahassee 32399-1650. 850-414-0871; fax 850-921-8305. www.fl-dof.com

Florida Department of State: Division of Historical Resources—530 S Bronough St., Tallahassee 32399-0250. 850-245-6300; fax 850-488-3353. www.dhr.dos.state.fl.us

Florida Department of State: Division of Cultural Affairs—1001 DeSoto Park Blvd.,Tallahassee 32301. 850-487-2980; fax 850-922-5259. www.dos.state.fl.us/dca

Florida Fish and Wildlife Conservation Commission—620 S Meridian St., Tallahassee 32399. 850-488-4676; fax 850-488-1961. www.floridaconservation.org

National Park Service Southeast Region—100 Alabama St. SW,1924 Building, Atlanta, GA 30303. 404-562-3100. www.nps.gov

National Forests in Florida—325 John Knox Rd., Ste. F-10, Tallahassee 32303. 850-942-9300. www.r8web.com/florida

US Fish & Wildlife Service Wildlife Inspectors—10426 NW 31 Terr. Miami, 33172. 305-526-2620. www.fws.gov

OTHER RESOURCES
Florida Professional Paddlesports Association—PO Box 1764, Arcadia, 34265. 863-494-1215; fax 863-494-4391. www.paddleflausa.com

Florida Association of Convention & Visitors Bureaus—335 Beard St., Tallahassee 32303. 850-222-6600; fax 850-222-6002. www.facvb.org

Florida Association of Museums—PO Box 10951, Tallahassee 32302. 850-222-6028; fax 850-222-6112. www.flamuseums.org

Florida Association of RV Parks & Campgrounds—1340 Vickers Rd., Tallahassee 32303-3041. 850-562-7151; fax 850-562-7179. www.floridacamping.com

Florida Attractions Association—1114 N. Gadsden, Tallahassee, FL 32303. 850-222-2885; fax 850-222-1752. www.floridaattractions.org

Florida Bed & Breakfast Inns—PO Box 6187, Palm Harbor 34684. 800-524-1880; fax 281-403-9335. www.floridainns.com

Florida Hotel & Motel Association—PO Box 1529, Tallahassee 32302. 850-224-2888; fax 850-222-3462. www.flahotel.com

Florida International Chamber of Commerce—2198 Princeton St., Sarasota 34237. 941-953-5939; fax 941-953-2828. www.ficoc.org

Florida Restaurant Association—230 South Adams St., Tallahassee, 32301. 850-224-2250; fax 850-224-9213. www.fra.com

Florida Retail Federation—PO Box 10024, Tallahassee 32302-2024. 850-222-4082; fax 850-561-6625. www.frf.org

Florida Seminole Tourism—2461 SW 85 Ter., Fort Lauderdale 33324. 954-370-3900; fax 954-370-3999. www.seminoletribe.com

Florida Superior Small Lodging—1809 Silver Valley Ct., Apopka, 32712. 407-880-1707; fax 407-884-1302. www.superiorsmalllodging.com

Florida Trail Association—5415 SW 13 St., Gainesville 32608. 800-343-1882; fax 352-378-4550. www.florida-trail.org

Hospitality Industry Association—PO Box 14032, St. Petersburg 33733. 727-323-3023; fax 727-321-1332. www.hiabenefits.com

Travel South USA—3400 Peachtree Rd. NE, Atlanta, GA 30326. 404-231-1790; fax 404-231-2364. www.travel-south.com

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CENTRAL
Central Florida Visitors & Convention Bureau—PO Box 8040, Cypress Gardens, FL 33884. FL, US & Canada 800-828-7655; 863-298-7565, ext. 105; fax 863-298-7564. www.sunsational.org

Convention & Visitors Bureau of Highlands County—PO Box 2001, Sebring, FL 33871-2001. 800-255-1711, ext. 112; 863-385-8448; fax 863-385-8810. www.highlandscvb.com

Hardee County Chamber of Commerce—PO Box 683, Wauchula, FL 33873. 863-773-6967

Kissimmee-St. Cloud Convention & Visitors Bureau—PO Box 422007, Kissimmee, FL 34742-2007. US & Canada 800-831-1844; 407-944-2484; fax 407-847-4114. www.floridakiss.com

Lake County Convention & Visitors Bureau—20763 US Hwy 27, Groveland, FL 34736. US & FL 800-798-1071; 352-429-3673; fax 352-429-4870. www.lakecountyfl.com

Ocala/Marion County Chamber of Commerce—110 E Silver Springs Blvd, Ocala, FL 34470-6613. 352-629-8051; fax 352-629-7651. www.ocalacc.com

Orlando/Orange County Convention & Visitors Bureau—6700 Forum Dr., Ste. 100, Orlando, FL 32821-8017. 800-215-2213; 407-363-5877; fax 407-370-5012. www.orlandoinfo.com/cvb

Seminole County Convention & Visitors Bureau—1230 Douglas Ave., Ste. 116, Longwood, FL 32779. FL, US & Canada 800-800-7832; 407-665-2900; fax 407-665-2920. www.visitseminole.com

Sumter County Economic Development Council—PO Box 70, Sumterville, FL 33585. 352-793-3003; fax 352-793-2339

CENTRAL EAST
Daytona Beach Area Convention & Visitors Bureau—126 E. Orange Ave., Daytona Beach, FL 32114. 386-255-0415; fax 386-255-5478. wwww.daytonabeach.com

Florida's Space Coast Office of Tourism—8810 Astronaut Blvd., Ste. 102, Cape Canaveral, FL 32920. FL, US, Canada: 800-USA-1969; 800-93-OCEAN; 321-868-1126; fax 321-868-1139. www.space-coast.com

Indian River County Chamber of Commerce—1216 21 St., Vero Beach, FL 32960. 772-567-3491; fax 772-778-3181. www.indianriverchamber.com

Okeechobee County Tourist Development Council—55 S Parrot Ave., Okeechobee, FL 34974. 800-871-4403; 863-763-3959; fax 863-763-3531

St. Lucie County Tourist Development Council—2300 Virginia Ave., Fort Pierce, FL 34982. US & Canada 800-344-TGIF; 772-462-1535; fax 772-462-2132. www.visitstluciefla.com

West Volusia Visitors Bureau Tourism Advertising Authority—101 N Woodland Blvd, Ste. A308, DeLand, FL 32720. 800-749-4350; 386-734-0575; fax 386-738-3569. www.stjohnsrivercountry.com

CENTRAL WEST
Citrus County Tourist Development Council—3600 W Sovereign Path, Ste. 114, Lecanto, FL 34461. FL & US 800-587-6667; fax 352-527-5317. www.visitcitrus.com

Hernando County Tourist Development Council—26 S Brooksville Ave, Brooksville, FL 34601. 800-601-4580; 352-754-4405; fax 352-754-4406. www.co.hernando.fl.us/tourdev

Pasco County Tourist Development Council—7530 Little Rd., Ste. 340, New Port Richey, FL 34654. 800-842-1873; 727-847-8990; fax 727-847-8021. www.pascocounty.com/govt

St. Petersburg/Clearwater Area Convention & Visitors Bureau—14450 46 St. N, Ste.108, Clearwater, FL 33762. 727-464-7200; fax 727-464-7222. ww.floridasbeach.com

Tampa Bay Convention & Visitors Bureau—400 N Tampa St., Ste. 2800, Tampa, FL 33602. FL, US & Canada 800-826-8358; 813-223-1111; fax 813-229-6616. www.visittampabay.com

NORTH CENTRAL
Alachua County Visitor & Convention Bureau—30 E University Ave., Gainesville, FL 32601. 352-374-5231; fax 352-338-3213. www.visitgainesville.net

Bradford County Tourist Development Council—PO Box 576, Starke, FL 32091. 904-964-5278; fax 904-964-2863. www.northfloridachamber.com

Columbia County Tourist Development Council—PO Box 1847, Lake City, FL 32056-1847. 386-758-1366; fax 386-758-1311. www.springs-r-us.org

Dixie County Chamber of Commerce—PO Box 547, Cross City, FL32628. 352-498-5454; fax 352-498-2601

Gadsden County Chamber of Commerce—203 E Jefferson St., Quincy, FL 32353. 850-627-9231; fax 850-875-3299. www.gadsencc.com

Gilchrist County Chamber of Commerce—PO Box 186, Trenton, FL 32693. 352-463-3467; fax 352-463-3469. www.gilchristcounty.com

Hamilton County Tourist Development Council—PO Box 1056, Jasper, FL 32052. 386-792-6828; fax 386-792-0730. www.hamiltoncountyonline.com

Jefferson County Economic Development Council—1475 S Jefferson St, Moticello, FL 32344. 850-997-6559; fax 850-997-7229. www.co.jefferson.fl.us

Lafayette County Chamber of Commerce—PO Box 416, Mayo, FL 32066. 386-294-2705

Madison County Tourist Development Council—105 N Range St., Madison, FL 32340. 850-973-2788; fax 850-973-8864. www.madisonfl.org

Nature Coast Business Development Council—PO Box 1112, Bronson, FL 32621-1112. 352-486-5470; 352-486-5471

Suwannee County Tourist Development Council—PO Drawer C, Live Oak, FL 32064. 386-362-3071; fax 386-362-4758. www.suwanneechamber.com

Tallahassee Area Convention & Visitors Bureau—106 E Jefferson St., Tallahassee, FL 32301. FL: 800-628-2866; 850-413-9200; fax 850-487-4621. www.seetallahassee.com

Taylor County Tourism Development Council—PO Box 595, Perry, FL 32348. 850-584-8969; fax 850-838-2969

Wakulla County Tourist Development Council—PO Box 67, Panacea, FL 32346. 850-984-3966; fax 850-984-2967. www.wakullacounty.org

NORTHEAST
Amelia Island Tourist Development Council—102 Centre St., Fernandina Beach, FL 32034. US 800-2-AMELIA; 904-277-0717; fax 904-261-2440. www.ameliaisland.org

Baker County Tourist Development Council—PO Box 1701, MacClenny, FL 32063. 904-259-3187

Clay County Chamber of Commerce—1734 Kingsley Ave., Orange Park, FL 32073. 904-264-2651; fax 904-264-0070. www.claychamber.org

Flagler County Tourist Development Council—Two Airport Rd., Star Route 18-N, Bunnell, FL 32110. 386-437-7480; fax 386-437-7399. www.flaglercounty.org

Jacksonville & the Beaches Convention & Visitors Bureau—201 E Adams St., Jacksonville, FL 32202. US & Canada 800-733-2668; 904-798-9111; fax 904-798-9103. www.jaxcvb.com

Putnam County Chamber of Commerce—PO Box 550, Palatka, FL 32178-0550. 386-328-1503; fax 386-328-7076. www.putnamcountychamber.org

St. Augustine, Ponte Vedra and the Beaches Visitor & Convention Bureau—88 Riberia St., Ste. 400, St. Augustine, FL 32084. 904-829-1711; fax 904-829-6149. www.oldcity.com

NORTHWEST
Apalachicola Bay Chamber of Commerce—99 Market St., Ste. 100, Apalachicola, FL 32320. 850-653-9419; fax 850-653-8219. www.baynavigator.com

Bay County Chamber of Commerce—PO Box 1850, Panama City, FL 32402-1850. 850-785-5206; fax 850-763-6229. www.panamacity.org

Beaches of South Walton—PO Box 1248, Santa Rosa Beach, FL 32459. FL, US & Canada 800-822-6877; 850-267-1216; fax 850-267-3943. www.beachesofsouthwalton.com

Calhoun County Chamber of Commerce—340-B E Central Ave., Blountstown, FL 32424. 850-674-4519; fax 850-674-4962. www.calhounco.org

Emerald Coast Convention & Visitors Bureau—PO Box 609, Fort Walton Beach, FL 32549-0609. US & Canada 800-322-3319; 850-651-7131; 850-651-7647; fax 850-651-7149. www.destin-fwb.com

Gulf County Chamber of Commerce—PO Box 964, Port St. Joe, FL 32457. 850-227-1223; fax 850-227-9684. www.gulfcountybusiness.com.

Holmes County Development Commission & Chamber of Commerce—PO Box 779, Bonifay, FL 32425. 850-547-4682; fax 850-547-4206. chamber@wfeca.net

Jackson County Chamber of Commerce—PO Box 130, Marianna, FL 32447. 850-482-8061; fax 850-482-8002. www.jcflchamber.com

Liberty County Chamber of Commerce—PO Box 523, Bristol, FL 32321. 850-643-2359; fax 850-643-3334

Pensacola Convention & Visitor Information Center—1401 E Gregory St., Pensacola, FL 32501. US 800-874-1234; 850-434-1234; fax 850-432-8211. www.visitpensacola.com

Santa Rosa County Tourist Development Council—PO Box 5430, Navarre, FL 32566. 850-939-2691; fax 850-939-0085. www.beaches-rivers.com

Washington County Chamber of Commerce—PO Box 457, Chipley, FL 32428. 850-638-4157; fax 850-638-8770. www.washcomall.com

SOUTHEAST
Greater Fort Lauderdale Convention & Visitors Bureau—1850 Eller Dr., Ste. 303, Fort Lauderdale, FL 33316. US 800-356-1662; fax 954-765-4467. www.sunny.org

Greater Miami Convention & Visitors Bureau—701 Brickell Ave., Ste. 2700, Miami, FL 33131. FL, US & Canada 800-933-8448; 305-539-3071; fax 305-539-2985. www.tropicoolmiami.com

Florida Keys & Key West Tourist Development Council—1201 White St., Ste. 102, Key West, FL 33040. 305-296-1552; fax 305-296-0788. www.fla-keys.com

Palm Beach County Convention & Visitors Bureau—1555 Palm Beach Lakes Blvd., West Palm Beach, FL 33401. FL, US & Canada 800-833-5733; 561-233-3000; fax 561-471-3990. www.palmbeachfl.com

Stuart/Martin County Chamber of Commerce—1650 S Kanner Hwy, Stuart, FL 34994. FL 800-524-9704; 772-287-1088; fax 772-220-3437. www.goodnature.org

SOUTHWEST
Bradenton Area Convention & Visitors Bureau—PO Box 1000, Palmetto, FL 34221. FL, US & Canada 800-822-2017; 941-729-9177; fax 941-729-1820. www.flagulfislands.com

Charlotte Harbor & The Gulf Islands Tourist Development Council—1600 Tamiami Trail, Ste. 100, Port Charlotte, FL 33948-4017. 888-4PUR-FLA; 941-743-1900; fax 941-743-2245. www.pureflorida.com

Clewiston Chamber of Commerce—PO Box 275, Clewiston, FL 33440. 863-983-7979; fax 863-983-7108. www.clewiston.org

DeSoto County Chamber of Commerce—16 S Volusia Ave., Arcadia, FL 34266. 863-494-4033; fax 863-494-3312

Glades County Economic Development Council—PO Box 1003, Moore Haven, FL 33471. 863-946-0300; fax 863-946-0777. www.gladescountyedc.com

Lee Island Coast Visitor & Convention Bureau—2180 W First St., Ste. 100, Fort Myers, FL 33901. FL, US & Canada 800-237-6444; 941-338-3500; fax 941-334-1106. www.leeislandcoast.com

Naples Area Chamber of Commerce—895 Fifth Ave. S., Naples, FL 34102. 941-262-6141; fax 941-435-9910. www.napleschamber.org

Sarasota Convention & Visitors Bureau—655 N Tamiami Trail, Sarasota, FL 34236. FL, US & Canada 800-800-4038; 941-955-0991; fax 941-951-2956. www.sarasotafl.org

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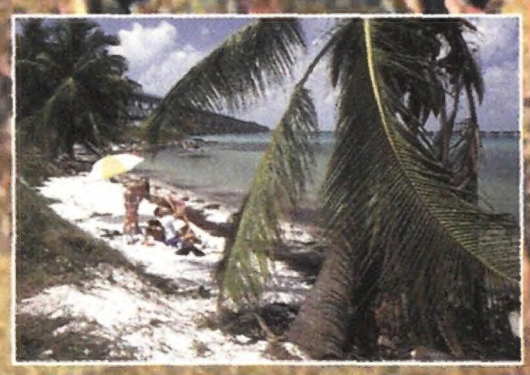

Discover Florida's award-winning state parks at more than 150 locations from the Florida Panhandle to the Florida Keys

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www.floridastateparks.org